

Whitney Museum of American Art



Independent Study Program
Fifteenth Anniversary

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Foreword

During the past fifteen years, the Independent Study Program of the Whitney Museum of American Art has become as important as any other aspect of the Museum's activities. Due in great part to consistent patronage and the loyal dedication of staff, which has retained much of the same leadership throughout the period, the program now ranks among the most respected training experiences for persons interested in twentieth-century American art. It is a great pleasure to celebrate the program on its fifteenth anniversary. We are indebted to the Helena Rubinstein Foundation for helping to make possible this first publication devoted to a little-known accomplishment of the Whitney Museum.

The cumulative effect of the Independent Study Program is wide-ranging and profound. It is only now beginning to be realized in the work of contemporary American artists, in the practices of museum administrators, art critics, and art historians as former participants in both the Art History/Museum Studies and Studio sections of the program establish themselves in the art world as the leaders of their generation. It is anticipated that they will continue to play a significant role well into the next century, and will be joined, in time, by more I.S.P. alumni. During its brief and tremendously productive existence, the program's innovations have emulated the pioneering role of the Whitney Museum in its own relatively short lifetime. Just as the Museum was founded under special circumstances—the singular and sustained insight of Gertrude Vanderbilt Whitney in providing patronage for living American artists-the I.S.P. is the product of an unusual approach to education. It might be best understood as an outgrowth of the desire, markedly ascendant during the late 1960s, to break down the barrier which kept artists and critics apart. There was no precedent in 1967 for the decision to bring together undergraduate art history majors and young artists to encourage an exchange of ideas both among themselves and between them and the New York art world. The I.S.P. provided an alternative to the educational establishment which had not yet accommodated itself to the times.

In 1966, under the leadership of John I. H. Baur, then Associate Director, and David Solinger, President of the Museum, the first Education Department at the Whitney Museum was established. With a Carnegie Corporation grant of \$250,000, a number of programs were initiated in January 1967, among them the L.S.P. Under the guidance of Douglas O. Pederson, first Head of the Education Department, eight undergraduate students in this first group studied for three months with the critic Harold Rosenberg and others, and had tutorials with the artists Robert Motherwell, George Segal, and Joseph Raffael. Seminar leaders during the first year included Duayne Hatchett, James Seawright, and George Segal.

There are few academic situations in which artists, art historians, and museum administrators are willing to forgo their separate interests in favor of an open exchange of ideas. Unfortunately, this is especially true in the field of twentieth-century American art, which is rarely included on an ongoing basis in academic programs. And few colleges and universities in the eastern United States can offer a challenging undergraduate studio program to an aspiring artist.

Much of the success of the LS.P. can be attributed to the caliber of people that it has attracted since its inception. Initially confined to students from three small liberal arts colleges, it quickly began to accept applicants from art schools, colleges, and universities throughout the country at both the undergraduate and graduate levels. More recently, applications have been open to foreign students, and a number of participants have come from Europe, South America, and Asia. This fall, twenty-six students in the LS.P. will represent nine states; in addition, Art History/Museum Studies students from Amsterdam and New South Wales, Australia, will meet young artists from Berlin, Dublin, Glasgow, Rome, and Stockholm. The interchange of cultural attitudes possible in this group exemplifies the enriching experience which has given the program an international reputation.

An I.S.P. student working in her studio, 1983.

The staff of the I.S.P. constitutes another of its resources. David Hupert guided the program from the year after it started until 1981. Video artist Ron Clark, an instructor since 1967, has worked with all of the Studio and many of the Art History/Museum Studies students. He has been the Head of the I.S.P. for the past three years. The painter David Diao has also been an instructor for the Studio section since the program began. Gary Bower, another well-known painter, served as an instructor in the Studio section from 1967 until 1974, when he was replaced by Yvonne Rainer, the internationally recognized dancer, choreographer, and filmmaker. After Hupert, the Art History/Museum Studies section was headed by art historian Nan Rosenthal; she was succeeded in 1982 by an I.S.P. alumnus, Richard Armstrong. The Museum's staff, particularly people in the Registrar's, Public Relations, and Curatorial offices, work closely with these students, helping them learn the procedures for developing exhibitions for the Downtown Branch of the Whitney Museum.

To a great extent the program's vitality derives from the seminar leaders—the painters, filmmakers, video artists, musicians, dancers, sculptors, critics, art historians, and theorists, mostly based in New York, who come to the I.S.P. every week for a few hours of dialogue with all of the students. As a group, they represent a comprehensive cross section of the intellectual and cultural community of New York in the last fifteen years. Individually, they have been highly important catalysts to the thinking and work processes of program participants. The Art History/Museum Studies students profit enormously from the working relationships many of them develop with the tutors chosen to monitor their individual projects.

The Downtown Branch, the first successful branch of an art museum in the United States, has played an integral role in the life of the Art History/Museum Studies students since it opened in 1973. The branch is, in fact, a laboratory in which they can implement ideas for exhibitions and performance series. Because of the self-contained nature of the Lower Manhattan business community, it has been possible to support the branch to a great extent through contributions from the businesses whose employees it serves. Through eight years at 55 Water Street, another in a building at Old Slip, and its current, temporary quarters on the second floor of Federal Hall National Memorial, 26 Wall Street, the Downtown Branch has presented an impressive array of exhibitions and programs. It is the only cultural facility of its type in Lower Manhattan.

The Studio section of the I.S.P. has always been located near the downtown art scene, first on Reade Street, in space donated by New York City, then briefly at Old Slip. and in its present loft at 384 Broadway, just south of Canal Street. Here the Studio participants are each provided with about 350 square feet of working space and given free access to the building. The Downtown Branch offices share the 384 Broadway space with the studio participants, an ideal arrangement for the philosophical motivation of the I.S.P., since it brings the Art History/ Museum Studies students into daily contact with the young artists in the Studio section.

In 1968, the Helena Rubinstein Foundation gave its first grant to the Art History/Museum Studies division of the L.S.P., and it continues to fund ten fellowships for college students each year. These Helena Rubinstein Fellows receive weekly stipends for living expenses. No other patron has been as supportive of the program or as responsible for its success. Other longtime supporters of the program include the National Endowment for the Arts and the New York State Council on the Arts. In addition, a large number of donors, listed elsewhere in these pages, have given generously over the years to underwrite the L.S.P.'s expenses. We are especially gratified by the response of several American artists who have donated funds in the past few years for the Studio section's operating budget.

The Independent Study Program of the Whitney Museum has flourished precisely because it offers participants a combination of opportunity and responsibility, of the freedom allowed students and the discipline demanded of professionals in the art world. I feel certain that its influence on contemporary culture will continue to be both widespread and significant.

TOM ARMSTRONG

Director

Whitney Museum of American Art

Opening of "The Comic Art Show: Cartoons in Painting and Popular Culture," July 17, 1983, at Federal Hall National Memorial, 26 Wall Street.





A Personal History of the I.S.P.

The Independent Study Program of the Whitney Museum of American Art enjoys the reputation, as do so many influential institutions, of being well known only to cognoscenti. If you read the roster of its distinguished alumni, you could conclude that the LS.P. is something of an aesthetic think tank from which emerge tomorrow's art leaders. But it is not a brain trust producing topflight artists, curators, and critics. It is a most public and democratic college internship which evolved under the aegis of the Museum's Education Department to become a separate program—unique of its kind, widely admired and even more widely imitated. Yet imitation is difficult because the LS.P. is both a rigorous and a highly flexible experience. While some of us ironic graduates may liken it to a fine-arts finishing school, the surprise, in retrospect, is that the LS.P. is really a fine-arts beginning school.

The Art History/Museum Studies program of the L.S.P. is supported by the Helena Rubinstein Foundation. Every year approximately ten college students become Helena Rubinstein Fellows. While in the program, they independently pursue their art-historical studies and organize exhibitions at the Whitney's Downtown Branch. In the Studio program, every semester fifteen painters, sculptors, and filmmakers, provided with work space and a uniquely suited faculty, make art. The counterparts see a lot of each other as seminars with illustrious artists and critics bring both groups together weekly. Which has particular resonance because it allows artists to learn how critics and scholars approach a seminar topic, while it enables the critics and historians to see how artists see. This de-escalates the tension that often exists between artists and art historians who, schooled in different departments at the same college, think they have nothing in common and are suspicious or contemptuous of one another. The L.S.P. rightly assumes that theorist and practitioner have everything in common—and a lot to teach each other. Students from art schools all across America—and now, Europe—apply every year.

At least two days each week, during the hours the Downtown Branch is open, Helena Rubinstein Fellows must serve as guards for shows there. Besides protecting the art, they answer questions from visitors to the exhibitions. Once weekly they meet to plan exhibitions. Every Tuesday afternoon both Studio and Art History/Museum Studies participants meet for the seminars with artists and critics. Often on Wednesday afternoons the Fellows meet informally with museum professionals from the Whitney and other New York-area museums to discuss training and museum practices. Fellows also engage in research projects culminating in a paper written under the guidance of tutors conversant with the student's chosen topic.

A week in the life of a studio intern has the scheduled Tuesday seminar. Both Studio and Museum Studies participants are provided with a list of current exhibitions every two weeks and the L.S.P. also supplies tickets for relevant lectures at New York institutions. Though keeping up with gallery shows, museum exhibitions, and getting acquainted with Manhattan's permanent collections could be a full-time job for the Studio interns, most manage to do this and spend several hours a day in their studios. Usually the I.S.P. provides Studio interns with their first uninterrupted chance at working as full-time artists.

This schedule has been proven bracingly effective for I.S.P. participants. Though the program is only fifteen years old, many of its alumni hold high-power museum, art-critical, and foundation positions: Janet Kardon, Director of the University of Pennsylvania's Institute of Contemporary Art; Richard Marshall, Associate Curator, Exhibitions, at the Whitney Museum; and Lisa Phillips, Head, Branch Museums, and Associate Curator at the Whitney. Edit deAk is an Artjorum contributing editor, while Roberta Smith serves as The Village Voice's senior art critic, and both Bill Zimmer and Barbara Cavaliere are regular contributors to various art journals. Among the art administrators the program has produced are

Seminar with artist Alice Neel at the Downtown Branch, 55 Water Street, 1977.

Richard Armstrong, who served as La Jolla Museum of Contemporary Art curator and now as Senior Instructor, Art History/Museum Studies Program and Adjunct Curator at the Whitney; Nancy Drew, a National Endowment for the Arts program coordinator before becoming director of the Beard's Fund; Nancy Princenthal works with Creative Time, an agency initiating and troubleshooting for the most imaginative artists' projects today.

Students in the Studio program have proceeded to equally impressive rises both gradual and meteoric-in the art world, Bryan Hunt, formerly maker of eccentric architecture and funky dirigibles, now exhibits his cast-bronze waterfalls internationally. Filmmaker Ericka Beckman's behavioral/kinesthetic ballets have won her numerous awards and the reputation as a ranking vanguard artist in the movie community. Julian Schnabel, certainly the I.S.P.'s most noted graduate, commands attention with his aggressive paintings and spectacular reliefs. Well known for her savagely satirical assemblages, Becky Howland is also a ceaseless activist organizing exhibitions of socially engaged work. Charlie Ahearn, hit of Lincoln Center and the Museum of Modern Art's annual "New Directors/New Films" series, chronicled and named the new street-art/dance/music phenomenon with his movie Wildstyle. Performance and video artist Michael Smith delights and subverts audiences with his hilariously engaging routines. Less public, but no less important, are alumni John Newman, who redefines biomorphism with unsettling sculpture; Jenny Holzer, who provokes social change with her thoughtful agitprop; and photographer Jim Casebere, who handcrafts otherworldly, austere objects as the enigmatic content of his photographic prints.

You could look at the evidence and conclude that the L.S.P.'s effectiveness must have something to do with a professionalism it encourages, but that doesn't account for the extraordinary visibility L.S.P. alumni have both in establishment museums, galleries, and institutions and the anti-establishment alternative spaces, underground journals, and counterculture monuments that so vivify the art world. Proven above ground and under, I.S.P.'s success is equaled only by the School of the Art Institute of Chicago and the Yale University School of Art. But the Art Institute and Yale offer extensive degree programs, not an intensive semester or year-long session like the I.S.P. What does the I.S.P. offer that other institutions don't? What explains its phenomenal success both as conventional and unconventional pedagogue?

Maybe it's that combination—alternating and unexpected—of the conventional and unconventional. The I.S.P. inducts advanced art history and studio majors from American colleges (and, recently, an increasing number of European students and pre-professionals), who, if they were like me, wanted an entree to the New York art scene, a legitimate excuse to come to Gotham. a hiatus from school, an introduction to Manhattan and its art heavyweights, and some structure to what otherwise might be an unstructured sojourn.

Initiation to the New York art world (not to speak of Manhattan itself) can be profoundly unsettling, but the I.S.P. provides a stable base of operations. Studio program instructors outline for interns the inner workings of the art world; the interrelationships between art and other disciplines—music, dance, film, and philosophy—are topics of informal daily discussion at the studios. More formally, the instructors visit the students' studios on a regular basis. For Art History/ Museum Studies students, most of whom have never organized an exhibition and who are almost certainly ignorant of the intricacies of borrowing, transporting, installing, and safeguarding artworks, guidelines are provided by the Whitney staff. For example, the Whitney's Registrar coordinates all loans arranged by I.S.P. fellows, the Public Relations Department oversees the writing of press releases, and Museum editors help interns polish essays and information given in all I.S.P.-organized brochures and catalogues. Whitney curators give advice for

specific additions to exhibitions, and help locate the whereabouts of art objects and lenders. Such is the form of the I.S.P. experience. The important quantity, content. is developed under the guidance of the I.S.P. staff. What to paint? What compelling subject for exhibitions?

Nascent art theory gets put to the test: Museum Studies interns rapidly learn that as exhibition curators they pursue art history and criticism by other, practical means. And faced with the imperative of selecting a topic for an exhibition, Museum interns might be envious of the deadline-free world of the Studio interns. But they soon realize that the artists' existential panic, though less immediate, is more pervasive: the artists are for the first time making art in a situation where work is discussed and criticized, yet not subject to the academic hierarchy of master/student relationships. Each Studio intern understands that he or she has to become master. And the time is now. If lack of enforced direction doesn't motivate you, nothing will. Caveat: to the L.S.P., only self-starters need apply. Ericka Beckman recalls, "My god. there was so much permission. . . . There wasn't so much criticism of the work, but what there was an intellectual propulsion."

The I.S.P. did not spring fully formed from the curriculum of the Museum's Education Department. It has grown over a period of fifteen years, ever sensitive to the needs of interns and the expanding scope of the Whitney itself. How did I.S.P.'s format, this open yet organized arrangement, evolve? Speaking with the benefit of hindsight, the I.S.P., inaugurated in 1967, seems to have been very much in line with the "deschooling" principles popular in the 1960s. The previous year the Whitney had just moved to its new building, it at long last had enough exhibition space, and its Education Department was being organized: how could the Museum properly acquit itself to its audience? By creating the audience and art-makers of tomorrow was the implicit answer of Doug Pederson, hired as head of the Education Department. He in turn brought in art historian David Hupert to be critic-inresidence and Ron Clark and Gary Bower to organize a college-level art program. To describe this collection of personalities in the sixties idiom, it was a case of good karma/bad timing; the spirit was there but the Department's goals were at the outset too diffuse, directing its energies to high school students, high school art teachers, and college students—expecting all to communally educate each other. Though it appeared that lack of focus might ground the Department programs before they took off, what emerged was the I.S.P. prototype: a pilot program for college-level students that differed from formal university art education. It was a place where tyro artists and historians would informally meet with each other and with established artists, historians, and critics. The difference between this prehistoric I.S.P. and a university wasn't just in the program's lack of formality, but in its tacit assumption that if it treated initiates like professionals, they would behave as such. Most of the I.S.P. alumni agree with Charlie Ahearn, who remembers, "it was really good because people didn't try to teach you. They made you act like an artist instead of grovel like a student."

Recalls David Hupert, who became Head of the Education Department—and director of L.S.P.'s Art History division shortly after Pederson left in 1968— "Doug's attitude was that art history should be practiced by artists and vice versa." The premise developed by Hupert and Ron Clark—who has, since 1968, headed the L.S.P.'s Studio program—was that the fewer interventions between student and source of information, the better. Team students with practicing artists, match undergraduate critics with working critics. The result? Edit deAk, who left her pursuit of pre-Columbian art history after her L.S.P. internship to become one of the most provocative observers of contemporary art, insists: "the L.S.P. gave us chutzpah and confidence. In the program we approached people we thought were unapproachable. And learned from them."

The L.S.P. officially entered its historic period in the spring of 1968, when three



artists. James Dearing, Power Boothe, and Peter Ballantine, were accepted and moved into studios in a Cherry Street building that also housed the Education Department's Art Resource Center, a high school program. Uptown at the Whitney, there were three study carrels in the Education Department, so it seemed possible and symmetrical to accommodate an equal number of Art History students in a complement to the Studio program. Through an informal intelligence network-Pederson had contacts at Allegheny College, Lake Forest College, and Colorado College—news of the program spread through the college art world, and by the fall of 1968, Patrick Cooney and Roberta Smith were the Art History interns, while the ranks of the Studio program swelled to eight. For Smith, the I.S.P. "was the happiest part of my college career. Something happened to me when I came to New York. It was a combination of the city and the art which added up to the realization that there were lots of things to do with art when you're not an artist." Smith articulates the sentiments of many I.S.P. alumni when she remembers how the program was the catalyst for her career, how it focused her: "I went back to Grinnell and graduated, but while my friends were getting all nostalgic about not being in school, I knew exactly what I wanted."

Though in its early years the Education Department was supported by grants from the Carnegie Corporation and the Mobil Foundation, the Helena Rubinstein Foundation began its support at the end of the 1960s, when other events occurred—events that would shape the course of the program. Hupert, who had been trained as a city planner, was eager to see culture permeate the city instead of being localized in museum monoliths. The notion of a satellite museum appealed to him—it could be a laboratory in which L.S.P. art historians experimented by organizing exhibitions—and Whitney Director John I. H. Baur enthusiastically seconded the motion. The vacated Emigrant Savings Bank at 29 Reade Street, a suitable space for showing large-scale sculpture, was to be the site of the country's first branch museum— except it was even more suitable for the Studio program, whose numbers had grown to fifteen, crowding the Cherry Street facility. Thus in 1970, the I.S.P. Studio moved to Reade Street, while a commitment for a branch museum was made by the Uris Brothers, then constructing an office skyscraper at 55 Water Street.

While in its physical plant the I.S.P. corresponded to Manhattan's demographic development, in I.S.P.'s mental development its students pioneered one-on-one tutorials with art professionals and learned to flex their mental muscles at seminars coordinated by Ron Clark. "For all of us, there is the feeling that art is the ground on which important intellectual struggles are waged," observes Clark of the seminar's effect on its participants, who include other current I.S.P. faculty members—the painter David Diao, dancer/filmmaker Yvonne Rainer, and video artist/performer Martha Rosler. Seminar leaders range from artists as diverse as Donald Judd and Judy Pfaff, critics as antithetical as Susan Sontag and Lucy Lippard, and such musicians and dancers as Philip Glass and Trisha Brown.

In 1970, the idea of art history students organizing exhibitions shifted the I.S.P.'s emphasis from history to museum studies. This shift afforded the opportunity for scholars to do research on a specific artist or theme accessible to a broad public; art history ceases being a strictly academic enterprise when Museum Studies students present works of art to Wall Streeters on their lunch hour. Initially, exhibitions organized by I.S.P. students were on view at the Whitney itself; among them was the well-known "Frank O'Hara: A Poet Among Painters" show in 1974. And the Studio program celebrated the end of the semester by showcasing the best of its interns' work in the Museum's Lobby Gallery. Possibly the most notorious exhibition by I.S.P. Museum interns was "MUESUM" (museum spelled backward), in which functions of the Whitney were chronicled journalistically, with photographs of staff members lining the gallery, and captions appended in which each

An I.S.P. student working in his studio, 1983.

explained his or her role within the institution. It was a daring example of the confluence of Conceptual Art and Process Art, exposing the infrastructure of a working museum.

The expansion of the L.S.P. into the branch museum allowed students a greater flexibility and speed; they did not need to plan an exhibition so far in advance and were able to complete projects they initiated, something that had not always been possible when interns planned shows at the uptown museum, where greater lead time was required.

Studio as well as Art History/Museum Studies participants during this expansion period almost all agree that the L.S.P. changed the course of their careers. Filmmaker Charlie Ahearn likens the L.S.P. to "a crash pad... it was our first experience of New York." In retrospect. Ahearn finds it curious that "what most of us were doing then. we're not doing now." He was painting decorative/abstract canvases and now makes films; Michael Smith toiled over monochrome paintings and now does comedic performances; Julia Heyward, later to be celebrated as performance artist Duka Delight, worked on abstractions. Did the program broaden their understanding of art? John Newman (L.S.P., 1972) remembers: "Structure used to come to me—like a grid—in terms of parallel and perpendicular. The L.S.P. taught me that that was the case neither with art nor art education." Likening the L.S.P. to a pre-professional program, an artist's equivalent of a medical-school internship. Newman credits it with making him reflect on what he was doing as well as providing him an opportunity for doing it: "The program is for thinkers, not tinkers."

Thinking about art in different ways has enabled L.S.P. students to examine unusual tangents. Art-Rite, an influential underground publication, sensitive to the seventies vanguard. was an L.S.P. Museum Studies project. Fellows Edit deAk, Walter Robinson, and Joshua Cohn began publishing the tabloid—one of the first to seriously consider video and performance, along with new music and dance activity, as within art's purview. Virtually every alumnus I spoke with uses panoramic metaphors to describe the L.S.P. experience. Kate Linker, critic and curator: "L.S.P. opened my horizons from the provincial spheres." Janet Kardon: "It broadened my art historical preconceptions." And almost as many are acutely aware of the conflicts involved in such an intellectual broadening and awakening. Charlie Ahearn thoughtfully recalls: "The L.S.P. made the art world seem more open and accessible than it actually is. . . . It gave me the illusion that I was being ushered into the elite, which wasn't a fact. That it was an illusion didn't disillusion me, though."

Another expansion period for the I.S.P. coincided with the beginning of the next decade. In 1981, Ron Clark became Head of the I.S.P., a new branch museum opened at the headquarters of Champion International Corporation in Stamford, Connecticut, another—midtown at Philip Morris Incorporated—was initiated, and the studios and I.S.P. offices were consolidated in a new center at 384 Broadway. Lisa Phillips, who had been an I.S.P. participant and, later. Branch Manager. became Associate Curator, Branch Museums. To give students a greater opportunity to see the exhibitions they organized, the Museum Studies program, originally a semester-long session, was extended to a year. This enabled students to pursue their exhibition research more extensively and to produce more brochures and in-depth catalogues that have greatly enhanced Manhattan's art education. Phillips, who now works with museum interns in her capacity as Associate Curator, has had the privileged vantage of seeing the program from both sides. "While we were in the program," she recalls, "we had power and authority but not much

experience. We were encouraged to shoot for the stars while being ignorant of professional standards. It was a fantasy situation, almost unrealistic." She sees the internship as a dynamic pull between positive and negative aspects: "Some of the students have bad experiences in the program and I think it has to do with being given a lot of freedom and yet still being monitored. It's like being caught between the two." The combination of exhilaration and exasperation, that it-was-the-best-of-times, it-was-the-worst-of-times, is most colorfully put by Nancy Drew: "The program gave me brain cramp. Did Vito Acconci's work belong in a museum? Was a Laurie Anderson performance a work of art? A Jonathan Borofsky painting appropriate for exhibition? Answering these questions in the affirmative—and articulating why—was very valuable, though very frustrating, for me."

Such memories of the I.S.P. are not uniformly ecstatic. Some Studio alumni complained of a prevailing "intellectually correct" aesthetic that they couldn't conform to. Many museum interns groan about having to maintain a constant state of preparedness for arguing their positions to the "prove-it pedagogue." But as David Hupert explains: "The program is for people who want to fight for what they do. We never wanted to make it easy. We wanted to make it possible." That sense of possibility is probably the reason informing the overwhelming alumni enthusiasm for the I.S.P. Bryan Hunt's pithy evaluation is one that would be universally shared among graduates: "After the program, I had a clear-cut idea of what a professional was: to keep your obsessions going, to keep working." It's clear that the intellectual friction encountered by students positively molded them as thinkers and makers. Such is the curriculum of the I.S.P., the dynamic of freedom, friction and dialogue.

CARRIE RICKEY

Carrie Rickey (I.S.P., 1975–76)) is writing a book about Hollywood actresses and their relations with labor unions. She teaches art and film history at the School of Visual Arts and has been both senior art critic and film critic of *The Village Voice*. Her essays and criticism have appeared in *American Film*, *Art in America*, *Artforum*, *Film Comment*, *House and Garden*, and *Mademoiselle*.

Studio Program Selected Profiles of Alumni

16

Charlie Ahearn

I.S.P., Spring 1973 B.A., Colgate University, Hamilton, New York, 1973



Still of break dancing to Ramelle Z from Wildstyle, 16mm film, 1982.



Still of Patti Astor and Crazy Legs from Wildstyle, 16mm film, 1982.

Ahearn's early experimental. documentary films were shown in the Cineprobe series at the Museum of Modern Art. New York, in 1977. He then began a series of collaborative films about contemporary urban situations: The Brooklyn Bridge at Pearl Street (1978); The Deadly Art of Survival (1976–79); Twins (1980); and the videotape New York Hip Hop Convention (1981). In 1980, The Deadly Art of Survival won the Jurors' Award for Super-8 films at the Toronto Film Festival. and Twins was screened at the Edinburgh Film Festival. Ahearn's films have also been shown at Artists Space, Collective for Living Cinema, Millennium, and Anthology Film Archives, all in New York. His last film, Wildstyle (1982). is an 82-minute, 16mm "graffiti rap musical" and was shown in 1983 in Lincoln Center and the Museum of Modern Art's "New Directors/New Films" series.

Ericka Beckman

I.S.P., Fall 1975 and Fall 1976 B.F.A., Washington University, St. Louis, 1974 M.F.A., California Institute of the Arts, Valencia, 1976



Still from The Broken Rule, Super-8 film, 1979.

Beckman's film White Man Has Clean Hands (1977) has been shown in New York at the Kitchen and at Artists Space, and at Hallwalls in Buffalo. Hit and Run, completed in 1978, was shown at the Foundation for Film and Video in Boston. Other of her films have been seen at the London Film Makers Co-op; 80 Langton Street, San Francisco; Millennium, New York; Encounter Cinema, Los Angeles; and Anthology Film Archives, New York. Most recently, Out of Hand (1981) was seen in New York on WNET/Channel 13. at the Bleecker Street Cinema, and in the 1983 Biennial Exhibition at the Whitney Museum of American Art.

Beckman's work in 8mm, Super-8, and 16mm film has been supported by grants from CAPS (Creative Artists Program Service, Inc.), the National Endowment for the Arts, the Beard's Fund, the Jerome Foundation, and the New York State Council on the Arts.

Power Boothe

I.S.P., 1967–68 A.B., Colorado College, Colorado Springs, 1967

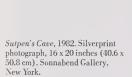


Out of Order, 1981. Oil on canvas, 72 x 72 inches (182.9 x 182.9 cm). A. M. Sachs Gallery, New York.

Boothe's first one-artist show, at the A. M. Sachs Gallery, New York, was in 1973, and he has since had one-artist shows there in 1974, 1976, 1977, and 1981. He has been included in the group exhibitions "Ten Young Artists: Theodoron Awards," the Solomon R. Guggenheim Museum, New York (1971); "Painting Endures," Institute of Contemporary Art, Boston (1975); and "Private Images," Los Angeles County Museum of Art (1977). His work is in the collections of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; the Solomon R. Guggenheim Museum, New York; and the Weatherspoon Art Gallery, University of North Carolina at Greensboro.

James Casebere

I.S.P., Fall 1977 B.F.A., Minneapolis College of Art and Design, 1976 M.F.A., California Institute of the Arts, Valencia, 1979







Laundryroom, 1983. Silverprint photograph, 20 x 24 inches (50.8 x 61 cm). Sonnabend Gallery, New York.

Casebere's photographs have been shown regularly since 1979 in a number of group exhibitions, including "Fabricated to Be Photographed," San Francisco Museum of Modern Art (1979); "The Staged Shot," Delahunty Gallery, Dallas (1980); "Photo," Metro Pictures, New York (1981); and "Tableaux: Nine Contemporary Sculptors," Contemporary Arts Center, Cincinnati (1982). In Europe he has shown at the American Graffiti Gallery in Amsterdam and the Centre Georges Pompidou in Paris. He has had one-artist exhibitions in New York at Artists Space (1979), Franklin Furnace (1981), and the Sonnabend Gallery (1982), and at the CEPA Gallery in Buffalo (1982). In 1982 he was awarded fellowships by the New York State Council on the Arts and the National Endowment for the Arts.

Myrel Chernick

I.S.P., Spring and Fall 1976 B.A., Livingston College, Rutgers University, New Brunswick, New Jersey, 1974 M.F.A., School of the Art Institute of Chicago, 1976



Parts of Speech-II, film installation at the artist's studio, New York, 1980.

Chernick's film installations were first shown in New York at P.S. 1, Institute for Art and Urban Resources, Long Island City, as one of its special projects in 1977. Subsequently, her work was included in the group exhibitions "Spaces II," State University of New York, College at Old Westbury (1978); "4 Installations," the Alternative Museum, New York (1979); "Drie Installaties," International Cultural Center, Antwerp. Belgium (1982); "Mediums of Language," Hayden Gallery, Massachusetts Institute of Technology, Cambridge (1982); and "Film as Installation," the Clocktower, Institute for Art and Urban Resources, New York (1983). She was awarded a CAPS grant (Creative Artists Program Service, Inc.) in 1980.

Mike Glier

I.S.P., Spring 1977
B.A., Williams College, Williamstown, Massachusetts, 1976
M.A., Hunter College. City University of New York, 1979



View of the exhibition "White Male Power," Annina Nosei Gallery, New York, 1981.

Glier's work was included in the "Times Square Show" in 1980, and since then has been seen in numerous group exhibitions, including ones at the Lisson Gallery, London; P.S. 1, Institute for Art and Urban Resources, Long Island City, New York; Brooke Alexander, Inc., New York; the Portland Center for the Visual Arts, Oregon; and the Young/Hoffman Gallery, Chicago. He has had one-artist exhibitions at the Kitchen, New York; Annina Nosei Gallery, New York; the American Graffiti Gallery, Amsterdam; and the N.A.M.E. Gallery, Chicago. He executed two wall drawings in situ for the 1983 Biennial Exhibition at the Whitney Museum of American Art. Glier was awarded a National Endowment for the Arts Fellowship in 1981.

Julia Heyward

I.S.P., Spring 1973 B.F.A., Washington University, St. Louis, 1973



Promotional photograph for T-Venus, a musical-visual production unit.



"Was Here." Performance at the artist's studio, New York, 1973.

Heyward began her performances while still in the I.S.P., and first presented <code>Was Here</code> under its aegis. She showed work at the Kitchen, New York, in 1975, and at the Whitney Museum of American Art (as part of the series "Performances: Four Evenings, Four Days") in 1976. Since then, she has performed at galleries and museums across the United States and in many European cities. She toured California and the Midwest with the group T-Venus in 1982. She has been visiting artist at the Minneapolis College of Art and Design (1978, 1982) and the San Francisco Art Institute (1980, 1981). Her videotapes have been shown frequently here and abroad. Heyward received Visual Artists Fellowships from the National Endowment for the Arts in 1974, 1976, 1979, and 1981, and CAPS grants (Creative Artists Program Service, Inc.) in 1975 and 1980.



Simulcast #3, 1982. Mixed-media installation with light projections, 60 x 72 x 40 inches (152.4 x 182.9 x 101.6 cm). Installation at the Hayden Gallery, Massachusetts Institute of Technology, Cambridge, 1982. Collection of the artist.

Hoberman's installations have been included in the group exhibitions "Constructed Color," Hayden Gallery, Massachusetts Institute of Technology, Cambridge (1982); and "Dark Rooms," Artists Space, New York (1983). He had one-artist shows in 1983 at Hallwalls, Buffalo; Wake Forest University Art Gallery, Winston-Salem, North Carolina; and the Kitchen, New York.

Jenny Holzer

I.S.P., Spring and Fall 1977 B.F.A., Ohio University, Athens, 1972 M.F.A., Rhode Island School of Design, Providence, 1977



Installation view of posters (1980–82), Documenta 7, Kassel, West Germany, 1982.

Since 1980 Holzer's "truisms" have appeared in several group and one-artist exhibitions. They were part of the "Times Square Show" (1980); "14 New Artists," the Lisson Gallery, London (1980); "Westkunst—Heute," Cologne (1981); "74th American Exhibition," the Art Institute of Chicago (1982); and the 1983 Biennial Exhibition at the Whitney Museum of American Art. Holzer has had one-artist exhibitions at the Barbara Gladstone Gallery, New York (1982); American Graffiti Gallery, Amsterdam (1982); Chantal Crousel, Paris (1982); the Lisson Gallery, London (1983); and the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1983). A collection of her work has been published as *Truisms and Essays* (Halifax: Nova Scotia College of Art and Design Press, 1983).

Rebecca Howland

I.S.P., Spring and Fall 1975 B.F.A., Syracuse University, Syracuse, New York, 1972



Brainwash (detail), 1981-82.



Brainwash, 1981–82. Wood, cement, fiberglass, plastic, and steel assemblage, $20 \times 10 \times 10$ feet (6.1 x 3 x 3 m). Private collection.

Howland has been a member of Collaborative Projects, Inc., since 1979, and her work was included in CoLab shows at the Brooke Alexander Gallery. New York (1980); Hallwalls, Buffalo (1982); and the group exhibition "Los Angeles-New York Exchange" at L.A.C.E., Los Angeles (1983). She has also shown at Fashion/Moda (1981), and at Artists Space, New York (1981). She is founder and coordinator of ABC No Rio, an exhibition and work place on the Lower East Side of New York. Howland was awarded a Visual Artists Fellowship by the National Endowment for the Arts in 1981, and a CAPS grant (Creative Artists Program Service, Inc.) in 1976.

Bryan Hunt

I.S.P., Spring 1972 B.F.A., Otis Art Institute, Los Angeles, 1971



Step Falls, 1978. Bronze, 114 x 12 x 12 inches (289.6 x 30.5 x 30.5 cm). Whitney Museum of American Art, New York: Gift of Edward R. Downe, Jr. 78.68.

Hunt's sculpture has been seen frequently both here and abroad since his first one-artist show in 1971 of wall-suspended "dirigibles" at the Clocktower, Institute for Art and Urban Resources, New York. His work was included in the exhibition "Young American Artists" at the Solomon R. Guggenheim Museum, New York, in 1978; the 1979 Biennial Exhibition at the Whitney Museum of American Art; and the 1980 Venice Biennale. He has had one-artist exhibitions at the Galerie Bruno Bischofberger, Zurich (1979); the Margo Leavin Gallery, Los Angeles (1979); and the Blum/Helman Gallery, New York (1977, 1978, 1979). His work is in numerous public collections, including those of the Whitney Museum of American Art; the Museum of Modern Art, New York; the Des Moines Art Center; the San Francisco Museum of Modern Art; and the Albright-Knox Art Gallery, Buffalo.

Pat Murphy

I.S.P., Spring and Fall 1977 A.B., Hornsey College of Art, London, 1976 M.A., Royal College of Art, London, 1979



Still from Maeve, 16mm film, 1981.

Murphy has produced and directed two films, Rituals of Memory (1977), a black-and-white short, and Maeve (1981), a 110-minute color film. Rituals of Memory has been shown at the Avant-Garde Festival, National Film Theatre, London (1979); the London Film Makers Co-op (1979); and the Collective for Living Cinema, New York (1982). Maeve premiered at the 1981 Edinburgh Film Festival, and has been shown at the Venice, London, and Melbourne film festivals. Murphy has been a visiting lecturer at Bryn Mawr College, Pennsylvania; Hornsey College of Art, London; Syracuse University, Syracuse, New York; and the University of California, Los Angeles.



Rolling Ocean, 1981. Oil on canvas, 50 x 54 inches (127 x 137.2 cm). Private collection.

Nelson's paintings, included in the group exhibition "Ten Young Artists: Theodoron Awards" at the Solomon R. Guggenheim Museum, New York (1971), were also shown in "Grids" at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia (1972), and "Continuing Abstraction in American Art" at the Downtown Branch of the Whitney Museum of American Art (1974). More recently, her work was part of "Body Language: Recent Figuration" at the Hayden Gallery, Massachusetts Institute of Technology, Cambridge (1982); "Smoke and Ashes" at the Josef Gallery, New York (1982); and a three-artist exhibition at the Hamilton Gallery, New York (1983).

Nelson has had one-artist exhibitions in New York at Rosa Esman Gallery (1975), Noho Gallery (1977), and Oscarsson/Hood Gallery (1982). In 1978 she was awarded a CAPS grant (Creative Artists Program Service, Inc.), and the following year a Visual Artists Fellowship from the National Endowment for the Arts.

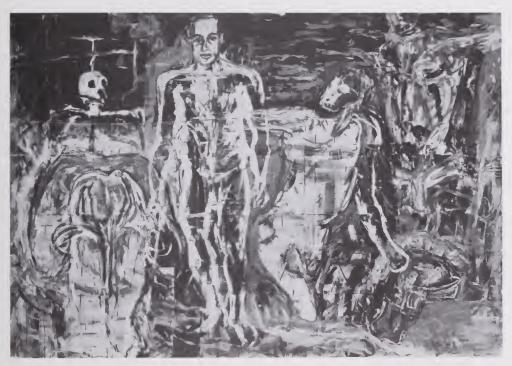
John Newman

I.S.P., Fall 1972 B.A., Oberlin College, Ohio, 1973 M.F.A., Yale University, New Haven, Connecticut, 1975



Tolled Belle, 1982. Brass and steel, 66 x 35 x 12 inches (167.6 x 88.9 x 30.5 cm). Collection of Phillip Schorr.

Newman's work was included in the group exhibitions "Sculpture," Thomas Segal Gallery, Boston (1978); "Six Sculptors," Institute of Contemporary Art, Boston (1979); "Painting in Relief," Downtown Branch, Whitney Museum of American Art (1980); and "New Biomorphism and Automatism," Hamilton Gallery, New York (1983). He has had one-artist exhibitions at the Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge (1976, 1977); Bennington College, Vermont (1977); the Thomas Segal Gallery, Boston (1979); and Reed College, Portland, Oregon (1981). Newman completed a commission for outdoor sculpture for the Graduate Center Mall, City University of New York, and received a commission for a large-scale sculpture at the Stamford, Connecticut, Amtrak station in 1983. He has taught at Sarah Lawrence College, Bronxville, New York, and the Massachusetts College of Art, Boston. In 1975, he was awarded a CAPS grant (Creative Artists Program Service, Inc.).



Hope, 1982. Oil on velvet, 108 x 156 inches (274.3 x 396.2 cm). Whitney Museum of American Art, New York; Purchase, with funds from an anonymous donor—82.13.

Since the mid-1970s Schnabel's paintings and drawings have been seen in numerous group exhibitions, including ones at Hallwalls, Buffalo; the New Gallery, Cleveland; the Annina Nosei Gallery, New York; and Anthony d'Offay Gallery, London. In addition, his work was shown in the 1980 Venice Biennale; the 1981 and 1983 Biennial Exhibitions at the Whitney Museum of American Art; "A New Spirit in Painting," Royal Academy, London (1981); "Westkunst—Heute," Cologne (1981); "Schnabel, Rothenberg, Moskowitz," Kunstmuseum, Basel (1981); and "Zeitgeist." Martin Gropius Bau, West Berlin (1983). He has had one-artist shows at the Mary Boone Gallery and the Leo Castelli Gallery, both in New York; the Young/Hoffman Gallery, Chicago; the Daniel Weinberg Gallery, San Francisco; the Margo Leavin Gallery, Los Angeles; the Tate Gallery, London; and the Stedelijk Museum, Amsterdam. Schnabel's work is in the collections of the Stedelijk Museum; the Museum Boymans-van Beuningen, Rotterdam; the Museum of Modern Art, New York; and the Whitney Museum of American Art.



Mike's House, mixed-media installation with videotape at the Whitney Museum of American Art, New York, 1982 (the artist appears at center).

Mike Smith has performed extensively in the United States, Canada, and Europe. Since the mid-1970s he has appeared in New York at Artists Space, Franklin Furnace, the Kitchen, the Performing Garage, and, in 1982, at the Whitney Museum of American Art as part of the New American Filmmakers Series. Elsewhere, Smith has performed at the La Jolla Museum of Contemporary Art, California; the Museum of Contemporary Art, Chicago; Western Front, Vancouver; Apollohuis, Eindhoven, Holland; and the de Appel Gallery, Amsterdam. His videotapes have been seen at the University Art Musuem, University of California, Berkeley; the Long Beach Museum of Art, California; the Kitchen; and the Mudd Club, New York. They are distributed by Castelli-Sonnabend Tapes and Films, New York, and Art Metropole, Toronto. His work was included in group exhibitions at Castelli Graphics, New York, in 1980 and 1981. A large installation, Mike's Shelter: Government Approved Home Shelter Snack Bar, was on view in the summer of 1983 at Castelli Graphics West, New York, Smith was awarded a Visual Artists Fellowship by the National Endowment for the Arts in 1978.

Dan Walworth

I.S.P., Spring and Fall 1978 B.F.A., Rhode Island School of Design, Providence, 1978

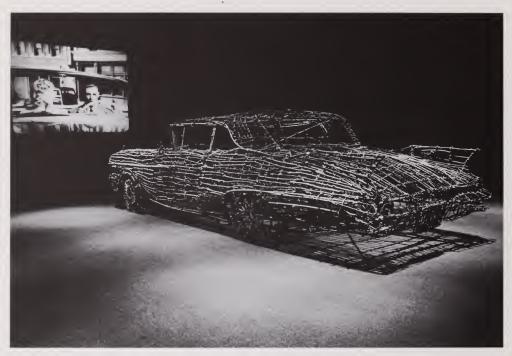


Still from The Earth Is a Satellite of the Moon, 16mm film, 1982.

Walworth has written, directed, and produced three films: Tuesday, September 6th, 1977, 16mm, black-and-white, 1978; A House by the River: The Wrong Shape, 16mm, black-and-white, 1980; and The Earth Is a Satellite of the Moon, 16mm, color. 1982. In 1979 he produced a 25-minute ¾" videotape, The Sound of Governor Dorr. His work has been shown in New York at the Kitchen, Artists Space, the Center for Public Cinema, the Collective for Living Cinema, Millennium, and in the 1983 Biennial Exhibition at the Whitney Museum of American Art. He was awarded a CAPS grant (Creative Artists Program Service, Inc.) in 1981.

Roger Welch

I.S.P., 1970–71 B.F.A., Miami University, Oxford, Ohio, 1969 M.F.A., School of the Art Institute of Chicago, 1971



Drive-In: Second Feature, film and sculpture installation at the Whitney Museum of American Art, New York, 1982.

Welch's performances, installations, and films have been seen regularly since the early 1970s at galleries and museums throughout the United States and Europe, among them the Documenta exhibitions in Kassel, West Germany, in both 1972 and 1977. His work was featured in one-artist shows at the M. L. D'Arc Gallery, New York (1976); the Albright-Knox Art Gallery, Buffalo (1977); P.S. 1, Institute for Art and Urban Resources, Long Island City (1981); and the Museo de Bellas Artes, Caracas (1981). A ten-year retrospective of his art opened in 1980 at the Museo de Arte Moderno, Mexico City, and then traveled to the Museo Nacional, Havana. Welch received grants from the National Endowment for the Arts in 1974 and 1980, and a CAPS grant (Creative Artists Program Service, Inc.) in 1976. The installation *Drive-In: Second Feature* was presented as part of the Whitney Museum's New American Filmmakers Series in 1982.



View of the exhibition "Robin Winters" at the Mary Boone Gallery, New York, 1981. Left: One Hundred and Sixty Legs, 1980. Gouache on paper, 57 x 54½ inches (144.8 x 138.4 cm). Collection of David McKee. Right: Night Watch, 1981. Oil, cardboard, wood, plaster, and metal on canvas, 72 x 60 inches (182.9 x 152.4 cm). Collection of Sheila Richman.

Winters constructed a shelter for himself and performed in it daily during the 1975 Biennial Exhibition at the Whitney Museum of American Art. He also had a one-artist show that year at the Konrad Fischer Gallery, Düsseldorf. He has since had one-artist shows at Hallwalls, Buffalo, and the Mary Boone Gallery, New York, and has been included in group exhibitions here and abroad, including the "West-kunst—Heute" exhibition, Cologne, in 1981.

 $\begin{array}{c} {\rm Art\; History/Museum\; Studies\; Program} \\ {\it Selected\; Profiles\; of\; Alumni} \end{array}$

John Beardsley

I.S.P., 1973–74

A.B., Harvard University, Cambridge, Massachusetts. 1974

Beardsley is an adjunct curator at the Corcoran Gallery of Art, Washington, D.C., where he recently organized two exhibitions: "Black Folk Art in America, 1930–80" (1981), with Jane Livingston; and "Sam Gilliam: Recent Work" (1983). From 1974 to 1978 he worked at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., organizing "Probing the Earth: Contemporary Land Projects" (1977). During 1980–81 he was a consultant to the Visual Arts Program of the National Endowment for the Arts and wrote Art in Public Places: A Survey of Community-Sponsored Projects Supported by the National Endowment for the Arts (Washington, D.C.: Partners for Livable Places, 1981). Beardsley has written for Art International, October, and Artforum and was awarded an Art Critic's Fellowship by the National Endowment for the Arts in 1979.

To be sure, land projects do occupy a peculiar position relative to objects. They are all more or less bound to their sites, and cannot be transported like conventional paintings or sculptures. They lack the finite boundaries of conventional objects, and in some respects are indistinct from their surroundings. In many cases, it is difficult to determine where the works end and the landscape begins. There is such a high degree of interaction between these works and the ambient space that one is often unsure whether the works consist only of the manipulated materials, or of all the environmental factors which the works bring into play. But while they are different in this respect from traditional art works, they nevertheless provide physical and visual experiences, just as more conventional objects do. A few land projects are overtly sculptural, others are more concerned with defining or enclosing space, but all have a distinct, material existence. Even those works without built form, such as Heizer's Double Negative or Walter De Maria's Las Vegas Piece, are remarkably tangible. Double Negative delineates space—it is as distinctly present as the walls of a room; Las Vegas Piece indicates distance and direction, like a line drawn on paper. Thus it seems a misconception to consider these works as contributions to the disembodiment of art. Carl Andre's statement "I want what is not yet in the world. Ideas are a dime a dozen" would seem to characterize the motivation of many of the artists under consideration here as well. "I'm not interested in gestures," Nancy Holt has said. "I want a work that's permanent."

While process is clearly important in land projects—indeed, one's sense of the arduous physical efforts involved in their construction is often part of one's reading of them—it does not overwhelm one's sense of their very definite material existence. By asserting their materiality, they assert their concern with form. One can neither read Robert Smithson's account of how he determined the configuration of Spiral Jetty, nor listen to Holt discuss site selection and the decisions regarding scale and placement of her Sun Tunnels, without sensing that these are indeed aesthetic decisions. One recognizes that these artists are engaging and exploring new materials to discover their potential to serve expressive ends.

John Beardsley, Probing the Earth: Contemporary Land Projects, exhibition catalogue (Washington, D.C.: Smithsonian Institution Press for the Hirshhorn Museum and Sculpture Garden, 1977), p. 11.

Barbara Cavaliere

I.S.P., Spring 1975
A.B., State University of New York at Stony Brook, 1975
M.A. candidate, Queens College, City University of New York

Cavalière regularly wrote reviews for Arts Magazine during 1976–80, also contributing to Womanart and Flash Art. She wrote essays for the exhibition catalogues William Baziotes: A Retrospective Exhibition (Newport Beach, Calif.: Newport Harbor Art Museum, 1978), and Abstract Expressionism: The Formative Years (Ithaca, N.Y.: Herbert F. Johnson Museum of Art, Cornell University; New York: Whitney Museum of American Art, 1978). Cavaliere was awarded an Art Critic's Fellowship by the National Endowment for the Arts in 1979.

In 1941, Matta introduced Baziotes to Robert Motherwell. In the winter of 1942, these three artists joined in an attempt to form a group based on the generative principle of Surrealism, psychic automatism; their intention, to show up the Surrealists as dogmatic painters no longer attuned to the present. They intended to use psychic automatism as a means to create a truer surrealism which would be more painterly, abstract, and subjective than the dogmatic Surrealist variety. In an effort to carry out their plan, to create an exhibition to take place at Peggy Guggenheim's "Art of This Century Gallery," they approached a group of American painters whom Baziotes knew from the WPA. Baziotes and Motherwell separately visited Jackson Pollock, Lee Krasner, Peter Busa, Gerome Kamrowski, and Willem de Kooning, while Motherwell met with Arshile Gorky. Only de Kooning and Busa were uninterested in their theory at the time. Because Matta, who was an orthodox member of the Surrealist group, was unwilling to give up his position with them in order to join a group of unknown American artists, the plan for the exhibition was never carried through. As a result of the actions of these three artists, however, tentative alliances were formed and a creative ideal was disseminated among the Americans. Even though Matta never joined the Americans, he played an important role in exciting them to the possibilities of symbolizing man in a distinctly new manner. Unlike him, however, Baziotes and Motherwell did not want to avoid the personal; they intended to reach for a universal level via the individual, to emphasize their own felt reactions to the world as well as their intuitive responses to paint on canvas. Through this more plastic automatism, organic abstract forms grew out of the personal response to manipulation of paint on canvas as well as out of the individual artist's subconscious. The paintings which result are therefore different with each artist since the synthesis of these activities is largely determined by the ways a painter thinks or feels in terms of his medium and his psyche, without a preconceived planning of the desired results.

Unlike Matta, Baziotes and Motherwell were never members of the orthodox Surrealist coterie, even though Baziotes had known them since 1938 and he and Motherwell had both taken part in their New York exhibition, "First Papers of Surrealism," in 1942. Perhaps the most important clue to the origin of their differences from Surrealism lies in their mutual interest in Symbolist poetry, in the ideas put forth in Poe's "Poetic Principle" and in Baudelaire's allied writings, and carried forward in the line of Symbolist poetry. Both Baziotes and Motherwell had been acquainted with these poets long before they met in 1941; the discussions which the two painters shared on the ideas of poets from Baudelaire and Poe to Mallarmé and Valéry clarified and reinforced for both what, for instance in the case of Baziotes, he had seen from his earlier interchange with a poet, Vazakas. In Baudelaire and in the tradition he had founded, lay the solution to the artistic problems which paralleled their dilemma in the present; these poets had been the first to break loose from the social and political orthodoxies of their time and see

their art as self-justifying in its aim. They had found the ways to reach beyond the personal level by expressing their subjective emotions through their medium, evoking therein a particular type of content. They had achieved that strange and rare blend of spontaneity and mastery of form, using words as finely wrought jewels, in the subtlest and most intimate of forms while expressing the correspondences underlying all human emotions. All of this is not to underemphasize the importance of Surrealism which, after all, in its original form was largely based on the ideas of the Symbolist poets. The mutual exchange between the Americans and the Surrealists which took place during these years was crucial in pointing up the method of psychic automatism; in it lay one key source in the period of synthesis undergone by Baziotes during the years around the turn of the decade. And it should also be remembered that during 1942, William and Ethel Baziotes along with Robert and Maria Motherwell became involved with Jackson Pollock and Lee Krasner in experimenting with standard Surrealist games, even getting together on several evenings during this year to write automatic poems together.

Barbara Cavaliere, "William Baziotes: The Subtlety of Life for the Artist," in William Baziotes: A Retrospective Exhibition, exhibition catalogue (Newport Beach, Calif.: Newport Harbor Art Museum, 1978), pp. 37–38.

Stiles Colwill

I.S.P., 1976–77 B.A., University of Louisville, Kentucky, 1974 M.A. candidate, George Washington University, Washington, D.C.

Before becoming a Helena Rubinstein Fellow, Colwill had been an intern at the Baltimore Museum of Art and a volunteer at the J. B. Speed Art Museum, Louisville, Kentucky. He was a research and curatorial assistant at the Maryland Historical Society, Baltimore, during 1973–75. He was appointed curator of paintings there in 1977, and is currently chief gallery curator. Colwill has organized a number of exhibitions for the society and lectured widely in Maryland. He is a restoration advisor to the Friends of Government House, Annapolis.

Edit deAk

I.S.P., 1972–73 A.B., Columbia University, New York, 1972 M.A. candidate, Graduate Center, City University of New York

DeAk has been actively involved with the downtown New York art world since her days in the program. With two other Helena Rubinstein Fellows, Joshua Cohn and Walter Robinson, she put together the newsprint magazine Art-Rite, which came to be seen as a bellwether of the late 1970s. She was also a founding member of Printed Matter, Inc., the collective for artists' books, and of Ghost Films, a production company for Super-8 film projects. During 1973–75 she was assistant director of Artists Space, and has served as guest curator for numerous exhibitions, including "Photography (not photography)" at the Fine Arts Building, New York (1975) and a three-day performance festival at the Kitchen, New York, called "Dubbed in Glamour" (1980). DeAk has lectured widely in the United States and Europe and has taught at the School of Visual Arts, New York; the Hartford Art School, University of Hartford; and the Rhode Island School of Design, Providence. She is currently an associate editor of Artforum, and has also published in Art in America, Flash Art, Real Life, and the Los Angeles Institute of Contemporary Art Journal.

The key to the recent outpouring of imagery—a phenomenon in which sheer abundance seems more important than consistency or refinement of technique, a phenomenon with an urgency about defining itself—is drawing. Drawing is the simplest way of establishing a picture vocabulary because it is an instant personal declaration of what is important and what is not. Drawing comes (back) as the most unalienated medium; private, it practically doesn't have an audience in mind, just the artist's expression. Because it is private it can be measured by its idiosyncracies.

There is a pile of drawings over a foot high, wall to wall, almost entirely covering the floor of Clemente's studio in Rome. As a matter of course, he lets visitors just go through them, pulling them out, catalyzing a surfacing process for layers too long beneath, too long unseen. Clemente's drawings seem to have been made involuntarily and just deposited there. I doubt if the artist himself ever thoroughly looks through them. They are there like "stuff," a breathing repertoire, a reservoir—of notations, ideas, full-blown drawings, naive drawings, stylistics, designs, doodles, idiosyncracies, image, image, image. Some of them may get noticed, preferred, singled out, separated, chosen, by someone else. Sometimes Clemente uses these drawings in installations, as private images that are mutated in a variety of sizes and media for public presentation.

In the course of the perpetual flow of Clemente's drawing activity, IMAGE seeps through without self-consciousness. Clemente's images are like post cards written and then scattered around, isolated from, but referring (with flippy rigor) to the situations from which they arise. Loitering on the scenic route of image culture, Clemente's haptazardly attentive yet softly rolling visual voice quotes a fragment, a memento, anything with a particular visual ambience. There are always innumerable foci of interest in situations from life, and Clemente picks his nebulous idiomatic inventory from his own hierarchy of bias. "Things" chosen from his immediate surroundings—a watch, an emblem, an animal—have together a kind of nonchalance, the ease of a non sequitur, the rhythm of poetic utterance.

Edit deAk, "Francesco Clemente: Chameleon in a State of Grace," Artforum, 19 (February 1981), p. 37

Nancy Drew

I.S.P., 1975–76
B.S., Florida State University, Tallahassee, 1971
M.A., California State University, Long Beach, 1974
Certificate, Museum and Gallery Studies, California State University,
Long Beach, 1976

Nancy Drew founded and, from 1976 to 1979 directed, Some Serious Business, a not-for-profit art resource organization in Los Angeles that produced more than forty art performances, including ones by Laurie Anderson, Guy de Cointet, Philip Glass, Robert Kushner, and Robert Wilson. During 1978–79 she was curator at the Long Beach Museum of Art, and while there organized the exhibition "Robert Frank, Photographer-Filmmaker: Works from 1945–79," as well as a number of video screenings. She became coordinator of artists programs for the Visual Arts Program of the National Endowment for the Arts in 1979. For the last year and a half she has been director of Beard's Fund, a charitable foundation in New York.

Robert C. Hobbs

I.S.P., Spring 1975 A.B., University of Tennessee, Knoxville, 1964 Ph.D., University of North Carolina at Chapel Hill, 1975

While a Helena Rubinstein Fellow, Hobbs, with Barbara Cavaliere (I.S.P., Spring 1975), organized the exhibition "Subjects of the Artist: New York Painting, 1941-1947" for the Downtown Branch, then at 55 Water Street. In 1978 the exhibition, considerably expanded, was presented at the Whitney Museum of American Art as "Abstract Expressionism: The Formative Years." The exhibition catalogue, co-authored by Hobbs and Gail Levin, was published by the Whitney Museum and the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York. Hobbs then organized "Robert Smithson: Sculpture" for the Herbert F. Johnson Museum of Art, where he has served as curator of contemporary art since 1976, and concurrently as assistant professor, then associate professor of art at Cornell. The exhibition traveled to the Whitney Museum and four other American museums; the accompanying book by Hobbs was published by Cornell University Press. Hobbs also wrote the catalogue Robert Smithson: A Retrospective Exhibition, which accompanied the version of the Smithson exhibition that was the American representative at the Venice Biennale of 1982. He has also contributed to a number of art magazines, and is currently preparing a retrospective exhibition of the work of Helen and Newton Harrison.

The Site/Nonsite juxtapositions offered a highly original way of seeing places both as art and as independent from art systems, and they have deeply affected the concept of art outdoors. They established the connections between the "center" (the gallery where dirt and rocks were, sometimes coyly, piled or boxed) and the "fringes" (maps which could be read as "everywhere else" but referred to specific "discarded systems" invisible to most viewers): "My interest in the site was really a return to the origins of material, sort of a dematerialization of refined matter . . . a sort of rhythm between containment and suffering."

The major psychological impetus of Smithson's "dialectic" seemed to be the tensions of escape from such "centers." His circles were almost always broken to provide a way out. Yet the Sites/Nonsites recalled his awareness that "no matter how far out you go, you are always thrown back on your point of origin. You are confronted with an extending horizon; it can extend onward and onward, but then you suddenly find the horizon is closing in all around you, so that you have this kind of dilating effect. In other words, there is no escape from limits. . . . All legitimate art deals with limits. Fraudulent art feels it has no limits. The trick is to locate these elusive limits." While Smithson's favored images (derived from natural forms) were more or less compact crescents, circles, spirals, and confined meanders, his favored visual ideas were mirrors and the horizon: mirrors canceling out each other and nature by reflections, and the horizon appearing to be an edge, but receding into infinity as one tries to approach it. Both provide illusions of finality.

Robert C. Hobbs, *Robert Smithson: Sculpture* (Ithaca, N.Y.: Cornell University Press, 1981), p. 32.

Mitchell Kahan

I.S.P., Spring 1976 A.B., University of Virginia, Charlottesville, 1973 M.A., Columbia University, New York, 1975 M. Phil, Graduate Center, City University of New York

Appointed curator of American and contemporary art last year at the North Carolina Museum of Art, Raleigh, Kahan was previously curator of painting and sculpture at the Montgomery Museum of Fine Arts, Alabama. While there he organized several exhibitions, including "Art, Inc.: American Paintings from Corporate Collections" (1979); "Roger Brown" (1980); "American Painting of the Sixties and Seventies: The Real/the Ideal/the Fantastic—Selections from the Whitney Museum of American Art" (1980); and "David Parrish" (1981). A revised version of the "Art, Inc." exhibition traveled to six South American museums during 1980–81 under the aegis of the International Communications Agency, Kahan is currently organizing "Nick Africano: Hope and Despair" for the North Carolina Museum of Art.

Janet Kardon

I.S.P., Fall 1974 B.S., Temple University, Philadelphia M.A., University of Pennsylvania, Philadelphia

Kardon became director of exhibitions at the Philadelphia College of Art in 1975, and during the next three years organized several exhibitions there, among them: "Line," "Projects for P.C.A.—Robert Irwin," and "Projects for P.C.A.—Charles Simonds" in 1976; "Time," "Robert Kushner," and "Artists' Sets and Costumes" in 1977; and "Siah Armajani" and "Point" in 1978.

In 1978 she was appointed director of the Institute of Contemporary Art, University of Pennsylvania. The exhibitions she has organized there include: "The Decorative Impulse" (1979), "Drawings: The Pluralist Decade" (1980), "Machineworks: Vito Acconci, Alice Aycock, Dennis Oppenheim" (1980), "Robert Zakanitch" (1981), and "Image Scavengers" (1982). Kardon has coordinated performances by artists at both the Philadelphia College of Art gallery and the Institute of Contemporary Art and is currently organizing a survey exhibition of Laurie Anderson's work.

As United States commissioner, Kardon organized the version of "Drawings: The Pluralist Decade" presented at the Venice Biennale of 1980. She has also served as a panelist for the National Endowment for the Arts and the Pennsylvania Council on the Arts. Author of many exhibition catalogues, Kardon has also published articles in Art in America and Art International.

Categories are not movements and the taxonomy of the seventies could be formulated in many ways. I have tried to accept as much as possible the genres offered by the artists of the seventies. I have chosen five: (1) site-specific works—indoors and outdoors; (2) architects' drawings and artists' buildings; (3) decoration; (4) language, including performance, dance and music notations as sign systems that are basically linguistic; and words that express ideas and perceptions, including narrative art; (5) new image painting. Themes that filter through these categories are nature, impermanence, perception and the self.

Site-oriented work, in both indoor and outdoor situations, takes cues from a reading of its site, and often exists for a limited time. Its methods of environmental intervention include adding and subtracting, building and removing. The work, which often makes the spectator's physical participation indispensable, cannot be transported without losing an essential part of its rationale.

Architecture and artists' buildings are brought together as a category, not because they are similar, but because a juxtaposition elucidates their differences in thinking and realization. Of more interest to artists than standard plans are architects' drawings with some of the formal curiosity, invention and ironic posture that occur in their own thinking. The work of the "New York Five" plays a provocative part in this postmodern development; I have taken my examples from them. Artists' buildings, large or small, are made for other reasons—primarily spatial and metaphorical. They are not as a rule habitable; their spaces are frequently inaccessible (and thus conceptualized) and they are not designed to withstand wind and weather. But they allude to the history of buildings, to the construction process and to the esthetics of such crafts as stacking and joining.

Decoration, a significant impulse in the late seventies, reclaimed an area thought for thirty years to be nearly irretrievable. Derived from Matisse, exotic sources, vernacular and folk art, it has re-established the legitimacy of the easel picture, which, in the late sixties and early seventies, had a difficult time. It also breaks the formalist grip of Color Field—the first painting since Pop and Minimal painting to offer a successful challenge.

Language is a broad category that has been asked to include narrative art (image and caption); derivations of the hard-core conceptualism of the late sixties and early seventies; performance notes and other notations. Since music and dance notations communicate intricate data enabling reproduction of movements and sounds, they are here conceived as language. This inclusion acknowledges the overlap between these fields and the visual arts. This "language" category also includes work that uses language as a visual element; it is arguable that language is an increasing component of much art of the seventies.

New image painting is often derived from the vernacular, but has a more acid edge to it, and a rough, rather shaggy appearance that masks its sophistication. Cancelling perspective, the figures often float in a ground which gives more information about the history of recent painting than natural appearance, and some extend comic strip imagery into allover surface configurations...

The concept of impermanence, explored in the sixties and confirmed in the seventies, constituted one of the most radical alterations of the status of the art object. Artists' spaces particularly provided specific locations in which installations existed for a limited duration. Such work raised a major issue—its survival in the historical continuum. The temporary was also a condition of performance. Performance events were bestowed upon a small but loyal audience, leaving only marks on the memory, and documentation in the form of story-boards, scripts, photographs or videotapes as a residue for the museum, book or collector. The status of this residue was the subject of much debate.

Many projects deliberately heightened, confused or clarified the viewer's perception of often familiar spaces. The viewer was called upon to contribute a quota of time, involving movement through and/or around the works and their containing spaces. Conceiving viewer and artwork as inseparable, such works were often testing grounds for perceptual insights, and were thus didactic in terms of the nature of one's own experience.

The seventies self, as presented by narrative, performance and body art, was usually preoccupied with personal history and physical presence. There was little privacy in these self-referential dialogues, in part, perhaps, a response to the revised social codes of the decade. Perhaps the increased interest in drawing itself conformed with this impulse.

Janet Kardon, "Introduction," *Drawings: The Pluralist Decade*, exhibition catalogue (39th Venice Biennale/United States Pavilion, 1980), pp. 17–18.

Michael R. Klein

I.S.P., 1973–74 B.A., New York University, 1975 M.A., Williams College, Williamstown, Massachusetts, 1977 Ph.D. candidate, Graduate Center, City University of New York

After completing a year in the I.S.P. program, Klein became a Rockefeller Foundation Fellow at the Walker Art Center, Minneapolis. From 1977 through 1981 he was director of the Max Protetch Gallery, New York. Klein has been guest curator of exhibitions at several museums and galleries, and has written for Art News, Arts Magazine, and The Print Collector's Newsletter. He teaches at the School of Visual Arts and the New School in New York. He also serves as advisor to the exhibition committee of Independent Curators, Inc., New York, and the advisory committee to the Performing Garage, New York.

It will come as little surprise to those who have followed the career of young Californian Jonathan Borofsky to learn that he is now firmly established as a print-maker. Anyone already familiar with Borofsky's seemingly unschooled but extremely idiosyncratic style of art and the varied look of his many works will recognize that printmaking for Borofsky is almost a necessity. In fact, he seems tailor-made for printmaking: he is an adept draftsman and an inventive producer, and together these characteristics combine to create some strong, richly graphic works.

Borofsky is at his best when he is inventing new ways in which to transcribe his visual ideas. He paints, creates installations, makes sculpture, and, perhaps most importantly, he constantly draws. He seems to have a self-reflexive switch that allows him to make all sorts of drawings, studies, sketches, and notations, all of which become the basis for the work he then engineers. His drawings have the density of mental exercises; they are computations of ideas and dreams spelled out in symbolic terms. These symbols, and their respective drawings, are the basis for Borofsky's work in much the same way as academic renderings were the source for painting and sculpture in past centuries. They are his models, his guides, and as such they can be manipulated, applied, and reapplied in various postures and within varying schemes—sometimes in paint and sometimes, as we shall see, in prints. In a manner akin to the Conceptual art of the last decade, from which Borofsky's aesthetic originates, he applies visual forms the way many artists then applied and used language and numbers, both as tools and as information for making work. But, unlike the Conceptualists, he is not recording particular incidents or moments of thought. He is not merely establishing a body of facts and figures, but somehow transmitting a message through his process of recall and drawing. What results is images that are personal and public, that recount stories, episodes, and tales that reflect both Borofsky's life as an artist and his life as an individual living at the end of the 20th century.

Michael Klein, "Jonathan Borofsky: Private & Public," The Print Collector's Newsletter, 14 (May-June 1983), p. 51.

Kate Linker

I.S.P., Fall 1971 B.A., Radcliffe College, Cambridge, Massachusetts, 1972

Prior to her Helena Rubinstein Fellowship. Linker was an intern at the Metropolitan Museum of Art, New York. In 1971–75, she was an assistant in the Department of Public Information at the Museum of Modern Art, New York, and then worked as an associate editor of Tracks: A Journal of Artists' Writings until 1977. She is currently a regular contributor to Artforum, Arts Magazine and Flash Art, and serves as co-director of the archive of the Political Art Documentation Center, New York.

These processes of progressive abstraction, of signification replacing reality, image standing in for objects and, in general, "culture" eclipsing "nature," take their primary model from the rhythm, reproductive capacities, and artificiality of the machine. Their development has clearly been accentuated by the cybernetic revolution. In a later work, Baudrillard opposes the nineteenth-century concept of Nature, based on internal physical or biological laws, to the technologically formed concept

of environment, determined by its network of signs. For it is precisely because of this independence of nature that the abstraction of culture is possible. Moreover, the decline of Nature as an ideal and all-encompassing reference has enormous imbricated consequences. On one hand, it is linked to the gradual decline of the signified or referent as guarantee of an objective truth, and to the resulting externally determined play of artificial signs. On the other, it is linked to the destruction of the transcendental subject as origin or source of meaning, and to the demise of those various structures of interiority which underlay the humanist paradigm. With it vanish the fantasies of "style," of the "naturalism" of self-production, and of a constitutive source from which expression smoothly flows. And with it can be linked the gradual demise of the organic paradigm—that sense of art as an internal world, intricately developed according to the pattern of nature—as it dominated practice and criticism. With the reality of the constructed world, there is a shift toward an artificial model of organization, of technological processing.

The end of the organic paradigm was, of course, heralded by Walter Benjamin. It was Benjamin who, in the twenties and thirties, under the priming of the new technological revolution, first advocated the camera as central medium of artistic practice. Its sheer factual duplication was to figure distance, opposing the idealism of natur-philosophie which fused man and nature into a falsely harmonious image. As a medium of objectivity, of faithful representation of an existing reality, Benjamin proposed photography as attuned to a newly alienated century, dominated by the masses' serial needs. However, Benjamin's proposals were phrased under the influence of the first machine age; they can in no way take stock of the uses made of mechanical reproduction as we progressively move through the third.

The latter has been characterized by Baudrillard and others by its total demise of referentiality, of an objective or existing real. It is an age when, through the accumulative logic of capitalism, there is no longer equivocation between reality and its "artificial resurrection," which now surrounds us infinitely repeating its fictive, fabricated world. Today's defining characteristic, then, consists of the unreality of reality—a continuous production and reproduction of signs which Baudrillard has called "simulation." Simulation, he writes, does not consist of simple reproduction or imitation, but of the generation through models of a "hyperreality," an unreal "real without origin," which foregrounds its supplementary status. Replicating the closed perfection of its systems, it is a universe of technological seductions—of video games, Disneyland, holograms, advertising, Dynel and technicolor hues.

Kate Linker, "On Artificiality," Flash Art, 3 (March 1983), p. 34.

Nancy Princenthal

I.S.P., Fall 1977 B.A., University of Pennsylvania, Philadelphia, 1977 M.A. candidate, Graduate Center, City University of New York

Since 1979 Princenthal has been director of exhibitions for Creative Time, Inc., a not-for-profit organization that sponsors an annual outdoor program of visual and performing art events at a variety of locations in New York. She was assistant manager of Printed Matter, Inc., in 1978–79. Princenthal writes reviews regularly for Art News and contributes to Express magazine.

Bérénice Reynaud

I.S.P., 1980–81 A.B., Université d'Aix-en-Provence, 1971 M.Phil., Université de Paris-I, 1972 M.S., Institut d'Etudes Politiques de Paris, 1974

Before joining the program, Reynaud was a New York correspondent for the Institut National de l'Audiovisuel, Paris, and, more recently, she has been a correspondent for France Musique (Radio France). While in the I.S.P., Reynaud coordinated a series of noontime performances at the Downtown Branch. Since then she has been managing director of the Roxanne Dance Foundation in New York and is currently a freelance administrator for several performance artists and dancers.

Reynaud translated and wrote a foreword for Steve Reich's Ecrits et entretiens sur la musique (Paris: Christian Bourgeois Editeur, 1981). She has also contributed essays and reviews to Musique en jeu, Cinéma, Ciné-action, Les Cahiers du cinéma, October, and High Performance magazines.

The XXth New York Film Festival has made a remarkable effort in the direction of independent cinema—something that we have not been accustomed to over the last few years of screening in the carpeted rows of the Alice Tully Hall. This year the Selection Committee not only accepted the produced-on-the-fringe-of-Hollywood Eating Raoul—masterfully directed by Paul (Cannonball. Death Race 2000) Bartel—but also gave a big chance to the first 16mm feature produced by "New Wave" artists Beth and Scott B. Those who have disliked Vortex must nevertheless acknowledge the political importance of its presence in a Festival not noted for fishing that far in the counter-culture. Other, smaller signs of a new interest in independent film were the inclusion of Fatal or Harmful if Swallowed, by Manuel Delanda, the marvellous Shift by neostructuralist film-maker Ernie Gehr, and even a short by Robert Breer.

But why did the Committee spoil all this by presenting, as a special event, the indigestible wedding cake of a picture with its pompous Hopi title, Koyaanisqatsi, in the gilded hall of Radio City Music Hall. The movie is considered "independent"—although it cost \$2.5 million—because its maker produced it himself (by raising money from personal friends), and also because he boasts of "no previous experience with film": the Selection Committee still sees the idea of "independent filmmaking" as synonymous with "dilettante film-making." The difficulties encountered by Geoffrey Reggio in completing the film are supposed to raise our sympathy; his perseverance—it took him seven years—is supposed to arouse our admiration. As if it were not possible to spend seven years on a major mistake.

Mr. Reggio has done to a lot of experimental/independent film-makers what Brian Eno has done to a lot of experimental/downtown composers; he has ripped them off, and integrated their research and discoveries into something less tight and more marketable than the original works. The difference between Reggio and Eno is that the latter is quite conscious of what he is doing, and his cynicism does not prevent him from occasionally paying homage to the people he has drawn inspiration from. But Reggio presents himself as an innocent, which makes him very dangerous. It is always possible to exchange ideas and argue with a cynical person; it is impossible to do so with someone who is convinced of his self-righteousness, and of his mission to "open the eyes of people" in areas where they have been open for years. Mr. Reggio has never seen a single movie by Stan Brakhage, or Michael

Snow, or Leandro Katz, or James Benning, or Manuel Delanda: he thinks it is very revolutionary to show us contrasted images of nature in slow motion and industrialized crowds at high speed; he believes that people have never been exposed to movies without a narrative line. I would leave Mr. Reggio alone with his illusions—if the whole apparatus of the Festival had not been used to present Koyaanisqatsi as the model of what an independent film should be.

Bérénice Reynaud, "This Indigestible Wedding Cake: The Twentieth New York Film Festival," Real Life, 9 (Winter 1982–83), p. 28.

Walter Robinson

I.S.P., Spring 1973 A.B., Columbia University, New York, 1975

A co-editor of Art-Rite magazine (with other Helena Rubinstein Fellows Edit deAk and Joshua Cohn) while in the program, Robinson later wrote Art Letter, a newsletter published by Art in America, in 1978.

Robinson began painting in the mid-1970s and has had a one-artist exhibition at Metro Pictures, New York. His work has been seen in several group exhibitions, often as part of Collaborative Projects, Inc. He was chief administrator for this cooperative group in 1980–81, and participated in its "Times Square Show" (1980).

Laurence Shopmaker

I.S.P., Spring 1972 A.B., Hobart College, Geneva, New York, 1972 M.A. candidate, University of Kansas, Lawrence

During 1974–76, Shopmaker was registrar at the University of Kansas Art Museum, Lawrence (now the Helen Foresman Spencer Museum of Art). He then worked as a National Endowment for the Arts intern at the Walker Art Center, Minneapolis, where he helped organize the exhibitions "Susan Rothenberg: Recent Work" (1978), and "Scale and Environment: 10 Sculptors" (1977), also contributing an essay on the work of George Trakas to the catalogue of the latter. Since 1979 he has been assistant director of the Neuberger Museum, State University of New York, College at Purchase, and has organized "Seven Artists/Amenoff, Hubbard, Jensen, Lipski, Robbins, Shea, and Umlauf" (1980), and "Jan Groover/Photographs" (1983).

Roberta Smith

I.S.P., Fall 1968 B.A., Grinnell College, Grinnell, Iowa, 1969

A summer intern at the Corcoran Gallery of Art, Washington, D.C., before coming to the program. Smith later worked as a secretary in the department of painting and sculpture at the Museum of Modern Art, New York, for a year and a half. She was an assistant to the sculptor Donald Judd, then became assistant director at the Paula Cooper Gallery, New York, in 1972. Smith has been an instructor at the School of Visual Arts, New York, and the Rhode Island School of Design, Providence. She contributed regularly to Artforum in the mid-1970s and was a senior editor of Art in America for four years, until the end of 1980. Smith received Art Critic's Fellowships from the National Endowment for the Arts in 1975 and 1980. She is currently art critic for The Village Voice and continues to write for Art in America. She has been guest curator for exhibitions at P.S. 1, Institute for Art and Urban Resources, Long Island City, New York; the Helen Foresman Spencer Museum of Art, University of Kansas, Lawrence; and the Hayden Gallery, Massachusetts Institute of Technology, Cambridge.

Through some strange confluence of timing, aesthetic ambition and psychological makeup, Shapiro's work is situated at the crossroads of the stressful changes of the 1970s. He is only one of many outstanding artists whose readings and misreadings of Minimalism resulted in such bewildering and ultimately fertile tumult. However, more than most, his art brought into the open the psychological and aesthetic dilemmas faced by many of his contemporaries: whether to work abstract or not; whether to make objects or not; whether to make art more personal or not; and whether, in the face of all these issues, to show one's insecurity about them or not. Shapiro's main strength turned out to be a kind of indecisiveness, and an uncanny ability to make something good out of not being so sure of himself.

Refusing to commit himself to any one course, Shapiro has continually vacillated between abstraction and representation, bringing them closer with each shift. His aformal, more autobiographical pieces are unusually child-like and often flirt with dematerialization, while his work in series reveals the more conservative "mature" sensibility of an artist immersed in and competitive with sculpture's long past. His use of small size conveys and extreme vulnerability, but at the same time an ironic cool, and has allowed him to cover a lot of ground in a short time. And while this constant motion has reinforced his restless, noncommital posture, it has also meant that Shapiro has helped bring sculpture back from the brink of extinction, imbuing it, in the process, with a personal yet universally legible meaning. The result, as this exhibition should prove, is a development which sums up the ambivalent, starting-from-scratch mood of the 1970s and which also constitutes the most varied, loquacious career in sculpture since David Smith's.

Roberta Smith, "Joel Shapiro," in *Joel Shapiro*, exhibition catalogue (New York: Whitney Museum of American Art, 1982), pp. 11–12.

Martha Winans

I.S.P., Spring 1977 B.A., University of California, Irvine, 1979

Before coming to New York, Winans was an intern at the Los Angeles Institute of Contemporary Art. For the Downtown Branch she co-organized the exhibition "Words: A Look at the Use of Language in Art, 1967–77" (1977). After graduating from the University of California. Irvine, she was appointed assistant curator of the La Jolla Museum of Contemporary Art, then served as curator of education there until 1982. She became director and curator of the Herron Gallery at the Herron School of Art, Indianapolis, in 1982, and is currently preparing an exhibition of the work of Italo Scanga.

Ann-Sargent Wooster

I.S.P., Fall 1975

A.B., Bard College, Annandale-on-Hudson, New York, 1968 M.A., Hunter College, City University of New York, 1973 Ph.D. candidate, Graduate Center, City University of New York

Wooster is an instructor at both Kean College, Union, New Jersey, and the School of Visual Arts, New York. She is on the staff of *Live* magazine and publishes regularly in *The Village Voice*, as well as in *Art in America* and *Modo* magazines. Since 1977 she has performed, often employing audio- and videotapes, at a number of locations, including the N.A.M.E. Gallery in Chicago and at the 112 Greene Street Workshop, Artists Space, and the Public Image Gallery, all in New York. Her videotapes have been shown in New York at ABC No Rio, Millennium. A.I.R. Gallery, and P.S. 122, and at Video Free America in San Francisco, the Paris Biennale, and the International Women's Video Festival in Rome.

In a recent article on grids, Rosalind Krauss has noted that the "grid announces modern art's will to silence, its hostility to literature, to narrative, to discourse."

She has suggested that its adoption by artists such as Mondrian and Albers tends to be a terminal posture and that "one of the most modernist things about it is its capacity to serve as a paradigm or model for the anti-developmental, the anti-narrative, the anti-historical." In both his dance films and in his recent books of photographs, LeW itt has invented a way to sidestep the trap that the grid represents. The art of the late '70s (and perhaps the '80s as well) could be characterized as embracing the personal, the subjective and the narrative. By incorporating those qualities into his grids. LeW itt has found a way to revitalize structures that had seemed impervious to change and that had previously been identified only with an impersonal, objective art.

LeWitt's three new photo books recently seen at the John Weber Gallery demonstrate a stunning strategem for short-circuiting the anti-verbal, anti-narrative nature of the grid. In Autobiography and to a lesser extent in On the Walls of the Lower East Side and Sunrise and Sunset at Praiano, the artist is no longer the invisible mechanic of honeycomb structures or geometric models.

Autobiography presents a late 20th-century interior, a cluttered apartment that has undergone a radical change. LeW itt has taken his own domestic objects and parsed and sorted them into nine square grids. These black and white photographs (contact prints of 2½-inch-square negatives) are a highly personal catalogue of

the artist's possessions and appear to have been selected in order to give information about himself.

Thus LeWitt is here attempting to use the grid format to develop a self-portrait in absentia. On the simplest level, the work reveals the types of chairs and tools he favors; there is also, however, the visual delight of discovering how close-ups of these items can be used to fill a square. Other images convey more personal information; there are, for example, grids which include sections of LeWitt's bookshelves with book titles prominently displayed, or stacks of his tapes labeled with their contents.

These images can, of course, be read as irregular horizontal or vertical grids of the kind found in LeWitt's earlier book, Brick Wall. Yet, the titles and labels also suggest narrative content and reveal something of the person who reads these books or listens to this music. Occasionally, the narrative structure is even more explicit: one grid combines nine different objects, including a passport, A Walk Past Stones by Richard Long, and folding postcards, into what is clearly a meditation on travel. In others, mementos and souvenirs of LeWitt's family evoke his own personal history.

Each of the three photo books contains nine square grids, each grid printed on a separate page, each grid adjacent to the next. Placed on the wall, the individual units of each grid transcend their lotto-like placement and to some extent interact visually with adjacent squares, thus breaking down the boundaries between subjects. Such cross-connections occur most frequently in Autobiography, where they suggest the possibility of new narratives or establish fresh trains of associations. This process is less evident in the graffiti grids of On the Walls of the Lower East Side, which tend to retain their patterned neutrality.

In all his books of photographs, LeWitt has worked with the cropping, framing, and gridding of actual visual phenomena. The architectural details which were the predominant subjects in his earliest photo book, PhotoGrids (1977), may have reflected the initial source for the grids featured in LeWitt's wall drawings, sculptures and books. In Brick Wall (1977), the second of the five "photogrid" books he has produced so far, a sequence of photos revealed how the irregularity of a brick wall—its slubbed and uneven surface—comments on the regularity of the perfect grid. The wall has a softness and handcrafted quality that is in marked contrast to LeWitt's sculptures but that does find echoes in some of his minutely irregular, hand-executed drawings.

Ann-Sargent Wooster, "Sol LeWitt's Expanding Grid," Art in America, 68 (May 1980), pp. 146–47.

William Zimmer

I.S.P., 1973–74 A.B., Columbia University, New York, 1968 M.A., University of Texas at Austin, 1972

As a Helena Rubinstein Fellow, Zimmer was part of the group that organized the exhibition "Frank O'Hara: A Poet Among Painters" (1974). For the following three summers he supervised the Downtown Branch, then at 55 Water Street. He began writing for Arts Magazine in 1975, and in 1977 became a critic for the Soho News, working there until its demise in 1982. He is currently an art critic for the Westchester County, Connecticut, and New Jersey editions of the New York Times, and contributes to Flash Art magazine.

Marden's current exhibition contains two new, major paintings. One is Frieze II (the first frieze was Thira), and the other is Green Painting. They are intimately related work and are wholeheartedly imbued with the alchemical mode of considering existence.

The spiritual tool which Marden has added to his store of painters' materials—flat surfaces, colors and knives—is a book of "correspondences" collected by Alastair Crowley, a nineteenth century pioneer of inquiry into the occult. 777 is a Kabbalistic dictionary; the sounds of the Hebrew language resonate and "correspond" with manifestations of the physical world: colors, plants, animals, minerals, even personality traits and emotions. In his studio Marden has taped together the pages of the tables in 777 to make a long scroll. To guarantee that he keeps the right properties in correspondence, he shuttles a long steel straight-edge up and down the tables which sit on the floor.

Things of the world, formerly the subjective components of Marden's paintings, are now, paradoxically, both recondite and highly objective. Brice Marden is a made-to-order alchemist slipping us the visions sub rosa. Aldous Huxley has something stimulating to say about such limitation:

It is a very extraordinary fact that when we do limit the external stimuli, or cut them out altogether, as can be done with some difficulty, then in a relatively short time, the mind starts producing tremendous visionary experiences.

Just as the table of correspondences is a scroll, so is the ground of Frieze II. It is the perfectly smooth paper that also constitutes Japanese screens. Brice Marden has never made a painting that isn't a paragon of surface smoothness. However, anyone who is the least acquainted with Marden's paintings will note a pronounced physical change: he has forsaken what has been his signature—encaustic.

Wax is a sealant. It makes an obdurate surface and has great metaphorical implications. When something is sealed it is definitive. When the seal of Pandora's box is broken, chaos crupts; with Marden, who is always controlled, subtle changes occur that resoundingly affect the viewer.

As an alchemist in search of "the one thing" Marden is consciously manipulating the four basic elements of the universe: earth, air, fire and water. The corresponding colors of those elements are green, yellow, red and blue. Marden has always been a master brewer of rare colors and there are some original hues in this painting that fall between "brilliance" at the top of Crowley's color table to "white turning to grey" at the bottom. The blue in the two central panels of Frieze II is undoubtedly cobalt blue straight from the tube. It is mottled in appearance here. Cobalt blue is very thin paint and Marden's surface affords it no ridges to hold on to. But since blue equals water, the roiling is effective in this context. The frieze might be the separation of the colors, the marvelous changes an alchemist might observe in his laboratory on the way to gold.

Marden told me he tried a different arrangement of colors in the central panels. He characterized this as "down" motion which he amended into an "up" arrangement. Another almost imperceptible operation has occurred in the four panels that do not bear four distinct colors but contain only a central rectangle. Where the horizontal rectangle would be if all the panels matched, Marden has effected a hair-thin seam. Not only must an alchemist shepherd elements and their colors, he must also keep track of his numbers, the constant division into fours.

William Zimmer, "Marden 1982: Hermeticism Made Visible," in *Brice Marden: Marbles, Paintings, and Drawings*, exhibition catalogue (New York: The Pace Gallery, 1982), unpaginated.

A Helena Rubinstein Fellow working on an exhibition for the Downtown Branch, 1983.



Alumni



Seminar with artist Donald Judd at his studio, 1974.

1967

Fall Semester

Pilot Program

Eugenie Bird

Lake Forest College

Power Boothe

Colorado College

Patrick Cooney

Lake Forest College

James Dearing

Allegheny College

Neil Hart

Allegheny College

David Mortensen

Colorado College

Julia Power

Allegheny College

Victor Proulx Colorado College

1968

Spring Semester

Art History/Museum Studies

Cathy Blashard

Lake Forest College

Louise Stix

Lake Forest College

Studio

Peter Ballantine

Colorado College

Chuck Bauer

Ohio Wesleyan University

Power Boothe

Colorado College

James Dearing

Allegheny College

Mitzi Gerhardt

Ohio Wesleyan University

Martin Ligocki

Ohio Wesleyan University

Dona Nelson

Ohio State University

Jim Sheban

Ohio State University

Michael Von Chamier

Ohio University

Caroline Williams

Ohio Wesleyan University

Fall Semester

Art History/Museum Studies

Nichols Clark

Harvard University

Brennon Jones

Lake Forest College

Roberta Smith

Grinnell College

Studio

Warren Bartholomew

Ohio State University

James Dearing

Allegheny College

Kent English

University of North Carolina

at Greensboro

Stephen Griffin

University of South Dakota

David Herz

Colorado College

John Kwiatkowski

Ohio University

Walter Leonard

University of South Dakota

Jed Miller

Allegheny College

Gail Nathan

Alfred University

Don Spencer

Ohio Wesleyan University

1969

Spring Semester

Art History/Museum Studies

Susan Brody

Stanford University

Sally De Beaumont

Sarah Lawrence College

Peter Kaufman

Brown University

Parthenia Powell

Denison University

Studio

Stephanie Arehart

Ohio University

Peter Ballantine

Colorado College

Chuck Bauer

Ohio Wesleyan University

Power Boothe

Colorado Collège

Bob Bush

Ohio University Corinne Craeger

University of California, Los Angeles

Virginia Creighton

Bennington College

James Dearing

Allegheny College

Kent English

University of North Carolina

at Greensboro

Mitzi Gerhardt

Ohio Wesleyan University

William Goers

University of Wisconsin-Madison

John Kwiatkowski

Ohio University

Martin Ligocki

Ohio Wesleyan University

Robert McCarn

Kansas City Art Institute

David Monahan

The Maryland Institute, College of Art

Janie Paul

Bennington College

Judith Pawlaczyk

Alfred University

Sue Sarles

Ohio Wesleyan University

Caroline Williams

Ohio Wesleyan University

Fall Semester

Art History/Museum Studies

Walter Horak

Harvard University

Craig Richardson

Colorado College

Studio

Richard Converse

Antioch College

Carol Cook

Ohio Wesleyan University

Richard Harmon

Earlham College

David Hatchett

State University of New York,

College at Buffalo

Mike Howard

University of Georgia

Larry Jones Wabash College

Gary Morrell

Alfred University

Carl Nelson

George Washington University

Garrett Okubo College of Wooster

Aura Rosenberg

Sarah Lawrence College Edward Scher

University of California, Berkeley

E. Jessie Shefrin Alfred University

M. A. Stigge

Kansas City Art Institute

Al Taylor

Kansas City Art Institute

Harvey Tulcensky Goddard College

1970

Spring Semester

Studio

Maurice Clifford University of Georgia

Peter Gordon Columbia University

Pamela Granberry

Bennington College

Linda Lawton Bennington College

Nancy Malkin Columbia University

Maria Miller

State University of New York,

College at Buffalo

Joanne Noble

The Maryland Institute, College of Art

Phil Parham University of Georgia Edward Scher

University of California, Berkeley

Nina Shiudasani Beaver College Mike Smith

Colorado College Glenn Steigelman

Pennsylvania Academy of the

Fine Arts

Troyen Tecau Youngstown State University

Fall Semester

Art History/Museum Studies

Nancy Ackerman Vassar College

Nick Gonser Oberlin College

Kristin Vandenberg Cornell University

Studio

Charles Anderson

Indiana State University

Thomas Anderson Cornell University

James Biederman

State University of New York,

College at New Paltz

Patricia Hart San Diego State College

Peter Holvik

Dayton Art Institute

Laura Lechinger

Sarah Lawrence College

Susan Nelson University of Wisconsin-Madison

John Sage

Alfred University

Ken Sigel

State University of New York,

College at Buffalo

Andrew Spence

University of California, Santa

Barbara

Roger Welch

School of the Art Institute of Chicago

Chris Zeller

Harvard University

1971

Spring Semester

Art History/Museum Studies

Alexis Krasilovsky Yale University

Studio

James Biederman

State University of New York, College at New Paltz

Ralph Busch

Pennsylvania Academy of the

Fine Arts

David Hatchett

State University of New York,

College at Buffalo

Peter Holvik

Dayton Art Institute

Gary Lang

California Institute of the Arts

John Mendelsohn

Columbia University

Ann Morrell Bard College

Aura Rosenberg Sarah Lawrence College

F. Everett Smith University of Denver Dana Van Horn

San Diego State College

Roger Welch

School of the Art Institute of Chicago

Chris Zeller Harvard University

Fall Semester

Art History/Museum Studies

Nancy Luria Allen Vassar College

Virginia Bower Michigan State University

Kristine Brown Carleton College

David Carroll

University of California, Irvine

Helen Ferrulli

State University of New York

at Stony Brook

Wendy Goetz Skidmore College

Kate Linker Radcliffe College

Lydia Ann Rhodes

Mills College

Carol Troven Yale University

Studio

Sonia Balassanian

Pennsylvania Academy of the Fine Arts

Scott Benton

School of the Museum of Fine Arts, Boston

Susan Blond

School of the Museum of

Fine Arts, Boston John Mendelsohn

Columbia University

Charles Muldoon, Jr. Ithaca College

Rob Roy Norton, Jr. Dayton Art Institute

Ken Sigel

State University of New York, College at Buffalo

Matthew Pomaski

State University of New York,

College at Buffalo Vicki Rosen Bard College

1972

Spring Semester

Art History/Museum Studies

Arthe Anthony

University of California, Irvine

Joan Berkowitz

University of Pennsylvania

Helen Ferrulli

State University of New York

at Stony Brook Gail Gehshan

Smith College

Mark Schlesinger

State University of New York

at Binghamton

Laurence Shopmaker

Hobart College

Studio

James Baumann

California Institute of the Arts

Carolyn Bennett

New York University

Kathryn Bigelow

San Francisco Art Institute

Evangelos Dousmanis

State University of New York at Binghamton

Susan Ensley

Virginia Commonwealth University

Cewzan Grayson

University of New Mexico

Dorothey Handelman

Sarah Lawrence College

Bryan Hunt

Otis Art Institute

David Jones

University of Rhode Island

Cynthia Karasek

Cornell University

Michael Koortbojian

San Francisco Art Institute

Charles Muldoon, Ir.

Ithaca College

Rob Roy Norton, Jr.

Dayton Art Institute

Barry Pogorel

University of California, Los Angeles

Matthew Pomaski

State University of New York,

College at Buffalo

Vicki Rosen

Bard College

Barbara Schaefer

University of Minnesota

Ken Sigel

State University of New York,

College at Buffalo

Nicholas Vergis

University of Kentucky

Fall Semester

Art History/Museum Studies

Marianne Balazs

Brandeis University

Edit deAk

Columbia University

Elizabeth Dowling

Harvard University

Jay Gorney Oberlin College

Fred Hochberg

University of Rochester

Connie Koppelman

State University of New York

at Stony Brook

Paula Reiss

Reed College

Studio

Claire Ball

State University of New York,

College at Buffalo

Kathryn Bigelow

San Francisco Art Institute

Patricia Childress

University of California, San Diego

Gary Hall

California Institute of the Arts

Roberta Harris

University of Houston

Deborah Kass

Carnegie-Mellon University

Thomas King

University of Rhode Island

Carol Ann Klonarides

Virginia Commonwealth University

Michael Koortboijan

San Francisco Art Institute

Helen Lee

Parsons School of Design

Michael Marks

Carnegie-Mellon University

John Newman

Oberlin College

Roger Padgett Trinity University

Carol Rabel

Virginia Commonwealth University

Robin Winters

San Francisco Art Institute

1973

Spring Semester

Art History/Museum Studies

Joshua Cohn

Columbia University

Edit deAk

Columbia University

Rosanne McCaffrey Tulane University

Laura Natkins

State University of New York

at Stony Brook

Nancy Reinish

State University of New York

at Stony Brook

Walter Robinson

Columbia University

Robert Rutledge

Reed College

Ela Troyano

State University of New York

at Stony Brook

Studio

Charlie Ahearn

Colgate University

Anna Bialobroda

Otis Art Institute

Patricia Childress University of California, San Diego

Donna Croteau

University of Rhode Island

Cewzan Grayson

University of New Mexico

William Heeks, Jr.

University of Rhode Island

Julia Heyward

Washington University

Dennis Kardon

Yale University

Joel Le Gall

Oberlin College

Ted Lemoreaux

New York University

William Lenski

Pratt Institute

Beverly Liftman

Douglass College, Rutgers University

Michael Marks

Carnegie-Mellon University

Diane Polster

University of California, San Diego

William Rabinovitch

San Francisco Art Institute

Star Reese

Carnegie-Mellon University

Andrew Sichel

New York University

Mike Smith

Colorado College

Robin Winters

San Francisco Art Institute

Summer Semester

Art History/Museum Studies

Dale Perry

University of Rhode Island

Jill Sweet

University of California, Irvine

Studio

Carol Cooper

Carnegie-Mellon University

Tom DeBolt

Virginia Commonwealth University

Fontaine Dunn

Carnegie-Mellon University

Chris Gregory

University of Notre Dame

Barbara Hanft

Cooper Union

Marilyn Holsing

University of New Mexico

Nancy Katsin

Skidmore College

Benje LaRico

Washington University

Margo McDaniel

Stanford University

Maureen O'Brien

State University of New York,

College at Purchase

Janice Oscherwitz Columbia University

Leslie Parke

Bennington College

Terise Slotkin

New York University

Barbara Stewart

The Maryland Institute, College of Art

Roger Sweet

University of California, Irvine

Richard Tobias

Philadelphia College of Art

Michael Weinstein

Sarah Lawrence College

Liza Wright

University of New Mexico

Fall Semester

Art History/Museum Studies

Richard Armstrong

Lake Forest College

John Beardsley

Harvard University

Denise Bratton

University of California, Irvine

Hope Davis

New York University

Edit deAk

Columbia University

Barbara Flynn

Yale University

Mary Foster

Skidmore College

Nancy Karlins

New York University

Elizabeth King

Washington University

Michael R. Klein

New York University

Jane Kleinberg

Oberlin College

Richard Marshall

California State University,

Long Beach

Judith McCandless

Skidmore College

William Zimmer

University of Texas at Austin

Studio

Alison Hartman

Oberlin College

Sharon Haskell

University of Southern California

Howard Kaneg

California Institute of the Arts

Pamela Kelly

Temple University

Alan Kikuchi-Yngojo

University of California, Davis

James La Lande

University of Southwestern Louisiana,

Lafayette

Edward Malina State University of New York

at Stony Brook

Mark Meloy

Temple University

Charles Muldoon, Jr.

California Institute of the Arts

Tom Otterness

Jill Prieur

Wayne State University

David Ramey

University of Kentucky

Leah Reichman

University of Wisconsin-Madison

Barbara Roth

Otis Art Institute

Julian Schnabel University of Houston

Nancy Spears

Sarah Lawrence College

1974

Spring Semester

Art History/Museum Studies

Richard Armstrong

Lake Forest College

John Beardsley

Harvard University

Denise Bratton

University of California, Irvine

Nan Chisholm

Mills College

Mary Foster

Skidmore College

Brian Gross

Oberlin College

Michael R. Klein New York University

Jane Kleinberg

Oberlin College

Richard Marshall

California State University, Long Beach

John Schoonmaker

University of Rochester

William Zimmer

University of Texas at Austin

Studio

Suzan Courtney

State University of New York,

College at Fredonia

Scott Davis

University of California, Davis

Coleen Fitzgibbon

School of the Art Institute of Chicago

Robert George

University of Michigan

Alison Hartman

Oberlin College

Sharon Haskell

University of Southern California

Kent Hines

University of Colorado

Jessica Krasilovsky

California Institute of the Arts

Benje LaRico

Forest Park Community College

William Lenski

Pratt Institute

Ulysses Marshall

The Maryland Institute, College of Art

Janice Osherwitz

Columbia University

Tom Otterness

Charles Porter

Oberlin College

Leah Reichman

University of Wisconsin-Madison

Barbara Roth

Otis Art Institute

Julian Schnabel

University of Houston

Nancy Spears

Sarah Lawrence College

Richard Tobias

Philadelphia College of Art

Larry Williams

University of Southern California

Fall Semester

Art History/Museum Studies

Catherine Coleman

Hofstra University

Ruth Cummings

Boston University

Hillary Johnson

Cornell University

Janet Kardon

University of Pennsylvania

Linda Kent

University of California, Los Angeles

Robert Lamb

Graduate Center, City University of

New York

Michael Leja

Swarthmore College

Abigail Turner

Sarah Lawrence College

Faythe Weaver

Ohio State University

Charles Wright

Princeton University

Studio

Suzan Courtney

State University of New York,

College at Fredonia

Robert George

University of Michigan

Dina Ghen

Philadelphia College of Art

Constance Greene

University of Rhode Island

Linda Holsapple

Herbert Lehman College,

City University of New York

Pamela Krav

University of Wisconsin-Madison

Steven Langehough

Cranbrook Academy of Art

William Lapham

Wayne State University

Richard Maslow

Bennington College

John Pepper

Princeton University

Gail Rubini

Rhode Island School of Design

William Schuchard

University of South Florida

Sara Sealander

University of California, San Diego

Steve Senter

Pennsylvania Academy of the

Fine Arts

Tom Sigel

Hampshire College

David Strome

Kenyon College

Danny Taylor

Cranbrook Academy of Art

Richard Tobias

Philadelphia College of Art

1975

Spring Semester

Art History/Museum Studies

Barbara Aycock Bryn Mawr College

Horace Brockington Columbia University

Barbara Cavaliere State University of New York

at Stony Brook

Shoshana Ehrenfeld

Queens College, City University of

New York

Robert C. Hobbs

University of North Carolina

at Chapel Hill

Len Klekner, Jr.

University of Virginia

Carolyn Rugen

Manhattanville College

Judith Schwartz

Cornell University

Victor Sullivan

Columbia University

Marina Urbach Columbia University

Studio

Richard Brazill

Ohio State University

Ann Chamberlain

Douglass College, Rutgers University

Nelson Flack

University of Pennsylvania

Gerrit-Jan Frank

University of Wisconsin-Madison

Dina Ghen

Philadelphia College of Art

Rebecca Howland

Syracuse University

Pamela Kray

University of Wisconsin-Madison

Antoinette Licari

San Diego State College

Richard Maslow

Bennington College Jeanne Mitchell

Alfred University

Carol Parkinson

University of Wisconsin-Madison

Tom Sigel

Hampshire College

Richard Tobias

Philadelphia College of Art

Philip Van Keuren

Southern Methodist University

Sally Wells

Fall Semester

Montclair State College

Michael Young

Judith Bernstein

Nancy Drew

Long Beach

Andrew Kelly

Sarah Massey California State University,

Long Beach

Carrie Rickey

Curtis Roberts

New York

Ericka Beckman

Oakland University

David Cochrane Pennsylvania Academy of the

Cynthia Collins

University of Utah

Margaret Douglas

Otis Art Institute

Gerrit-Jan Frank

Ellen Friedenberg

Windham College

Barbara Howard

Rebecca Howland

Jeanne Mitchell

Carol Parkinson

Alfred University

Syracuse University

University of Wisconsin-Madison

University of California, Berkeley

University of Wisconsin-Madison

Thomas Bills

Fine Arts

Studio

Swarthmore College

Ann-Sargent Wooster

Madeleine Burnside

Jeanette Ingberman

Columbia University

University of Hartford

California State University.

University of Texas at Austin

Art History/Museum Studies

University of California, Berkeley

University of California, Santa Cruz

University of California, San Diego

Hunter College, City University of

California Institute of the Arts

1976

Spring Semester

Art History/Museum Studies

Brandeis University

Madeleine Burnside

University of Pennsylvania

Mitchell Kahan

Karen Schoen

David Becker

San Francisco State University

Bruce Brodie

Jay Butterworth

University of California, Irvine

Loren Calaway

California State University, Fresno

School of the Art Institute of Chicago

Myrel Chernick

Efrain De Jesus

New York

Windham College

Howard Goldstein

University of Southern California

Laurie Hawkinson

University of California, Berkeley

School of the Art Institute of Chicago

Susan Buckler

University of California, Santa Cruz

Anne Hoagland

Graduate Center, City University of

University of Hartford

University of California, Irvine

New York University

University

Yale University

Laura Chenicek

Jo Schein

Jan Sullivan

Mark Williams

Carnegie-Mellon University

North Texas State University

Richard Heymans

Middlebury College

New York

Andrew Kelly

Miriam Roberts

Judy Romer

Tyler School of Art, Temple

Studio

School of the Art Institute of Chicago

Brooklyn College, City University of

Ellen Friedenberg

Stanford Kay

Pratt Institute

Seth Laderman Rutgers University

Earl Ripling

Southern Illinois University

Laura Stelmach

Parsons School of Design

Miriam Zyndorf

Bennington College

Fall Semester

Art History/Museum Studies

Susan Buckler

Brandeis University

Stiles Colwill

George Washington University

Maureen Keesey

University of California, Davis

Heather Kurzbauer Yale University

Rosa Lindenburg

Universiteit van Amsterdam

Joanne Loper

Manhattanville College

Lisa Phillips Middlebury College

Owen Pratz

Central Washington State College

Pamela Rorke Swarthmore College

Karl Sandin Rutgers University

Peter Zabielskis Oberlin College

Studio

David Bates

Southern Methodist University

Ericka Beckman

California Institute of the Arts Joseph Bishop

University of Nevada

Dike Blair School of the Art Institute of Chicago

Jay Butterworth

University of California, Irvine Myrel Chernick

School of the Art Institute of Chicago Susan Clark

Douglass College, Rutgers University Susan Daitch Barnard College, Columbia University

60

Jean Foos
Tyler School of Art,

Temple University
Deborah French

University of Illinois Robert Kraus

Yale University

Klaus Mettig

 $D\"{u}s seld or fer\ Kunstaka demie$

Denise Nagata
Rutgers University

Donald Newman

California Institute of the Arts

Katharina Sieverding Düsseldorfer Kunstakademie

Linda Smukler Yale University

David Winter

Bennington College

1977

Spring Semester

Art History/Museum Studies

William Ameringer

Pennsylvania State University

Stiles Colwill

George Washington University

Mary Fritzsche Smith College

Connie Grunwald
Florida State University

Lauren McGuinn

University of Manchester, England

Gina McKay

University of North Carolina at Chapel Hill

at Chapel Hill Molly Mullin

University of North Carolina at Chapel Hill

Stephen Polcari

 $University\ of\ California,$

Santa Barbara

Isabella Puliafito

State University of New York

at Binghamton Joan Rubin

New York University

Martha Winans

 ${\it University~of~California.~Irvine}$

Studio

David Bates

Southern Methodist University

Joseph Bishop

 $University\ of\ Nevada$

Frank Egloff

Hunter College, City University of

New York

Mike Glier Williams College

Jenny Holzer

Rhode Island School of Design

Rebecca Johnston
Brown University

Maurie Kerrigan

School of the Art Institute of Chicago

Michael Kessler

Kutztown State College

Deborah Krol

Wayne State University

Caroline Marshall
University of Texas

Pat Murphy

Hornsey College of Art, London

Donald Newman

California Institute of the Arts

Lesley Scndall

Hartford Art School, University of

Hartford

Linda Smukler Yale University

Gail Vachon

Massachusetts College of Art

Fall Semester

Art History/Museum Studies

Kathleen Barkett
Indiana University

Ann Beldecos

Swarthmore College

Kathi Norklun

University of Minnesota

Margot Norton

New York University

Wendy Persson

Vassar College

Barbara Peterson

New York University

Deborah Phillips Skidmore College

Helaine Posner

George Washington University

Nancy Princenthal

 $University\ of\ Pennsylvania$

Barbara Wilson

California State University, Long Beach Studio

Craig Carver

Minneapolis College of Art and

Design

James Casebere

Minneapolis College of Art and

Design

Ben Chase

Tyler School of Art,

Temple University
Allison Collins

Otis Art Institute
Robert Feero

Robert reero

School of the Art Institute of Chicago

Jenny Holzer

Rhode Island School of Design

Rebecca Johnston
Brown University

Michael Kellough

Florida State University

Dennis Leder Holy Cross College

Peter Malone University of South Florida

John Miller

Rhode Island School of Design

Ladislaw Minarik

Diisseldorfer Kunstakademie

Nancie Morris

Nancie Morris

California Institute of the Arts

Pat Murphy

Hornsey College of Art, London

Cathy Raymond

The Maryland Institute, College of Art

Denisc Simon

University of California, San Diego

1978

Spring Semester

Art History/Museum Studies

David Brodherson
Utah State University

Maggie Ferdon Vassar College

Susan Gallo

Smith College

Tom Hudspeth Columbia University

Helen Hyman Yale University

Lena Hyun

University of California, Santa Barbara Jacqueline Leger New York University

Steven Poser

University of Calgary

Ricardo Regazzoni

George Washington University

Steven Schlough

State University of New York,

College at Buffalo

Studio

Larry Bair

San Francisco Art Institute

Sue Berkey

Kent State University

Robert Christopher

Otis Art Institute

Brian Conley

University of Minnesota

Judith Corona

California State University, Long

Beach

Robert Feero

School of the Art Institute of Chicago

Kenji Fujita

Bennington College

Perry Hoberman

Bennington College

Janine Hudson

University of South Florida

Linda Katsin Wesleyan University

Sandra Payne

University of South Florida

William Pope

Montclair State College

Margaret Saliske

Bennington College

Pamela Turk-Raffaelli

Kent State University

Dan Walworth

Amy Benenson Vassar College

Fall Semester

Rhode Island School of Design

Michigan State University

University of California, Irvine

Pamela Gruninger

Dartmouth College

Laurence Lyon-Blum

University of Michigan

Cynthia Lee

Art History/Museum Studies

1979

Spring Semester

Art History/Museum Studies

Gayle Davis

Harvard University

Barbara Dau

Dartmouth College

Pamela Gruninger

Matthew McClain

University of Cincinnati

Lynn Yancey Perkinson Southern Methodist University

Cindy Schwab

Carnegie-Mellon University

Leslie Yudell

Columbia University

Studio

James Byrne

School of the Art Institute of Chicago

Shelby Creagh

Hunter College, City University of

New York

Nancy Davidson

California Institute of the Arts

Kenji Fujita

Bennington College

Perry Hoberman

Bennington College

Lena Hyun

University of California, Santa

Barbara

Laura Kipnis

San Francisco Art Institute

Colin Lee

San Francisco Art Institute

Nancy Owens

University of California, Berkeley

John Phillips

School of the Art Institute of Chicago

Roseanne Sassano

Ohio State University

Jonathan Sinagub

Columbia University

Frederic Urban

Nova Scotia College of Art and Design

Dan Walworth

Rhode Island School of Design

Benjamin Woolverton

Bennington College

Amy Benenson

Vassar College

Bradley Collins, Jr.

Dartmouth College

Steven Litt

Brown University

Matthew McClain

University of Cincinnati

Kathleen Monaghan

University of California, Santa

Barbara

Simon Scanes

University of Hartford

Lynne Shapiro

Brandeis University

Studio

Urs Breitenstein

Kunstgewerbeschule, Bascl

Jana Cervenka

University of California, Irvine

Alec Frank

Bard College

Heidi Hardin

University of California, San Diego

Cynthia Kuebel

Sarah Lawrence College

Colin Lee

San Francisco Art Institute

Ellen Mieczkowski

Carnegie-Mellon University

Nancy Owens

University of California, Berkeley

Annelise Ratti

Ecole Nationale Supérieure des

Beaux-Arts, Paris

Harry Read

California Institute of the Arts

John Salmen

Nova Scotia College of Art and Design

Julian Maynard Smith

Hornsey College of Art, London

Frederic Urban Nova Scotia College of Art and

Design

Iulie Wachtel School of Visual Arts

Fall Semester

Art History/Museum Studies

Melissa Benson

University of Michigan

Eleanor Brackbill

Boston University

Cecille Caterson California State University,

Long Beach

John Feidelson

Brown University

62

Amy Minna Fine Columbia University

Elizabeth Guheen

University of California, San Diego

Nell Gutman

State University of New York,

College at Purchase

Elisabeth Leboviei

Université de Paris, Nanterre

Karen Moss

University of California, Berkeley

Ann Reynolds

Smith College

Michael Thornton-Smith

University of London

Norma Tridas

University of the Sacred Heart

Studio

Michael Almaguer University of California, Davis

Susan Brooker

California Institute of the Arts

Jana Cervenka

University of California, Irvine

Norman Cowie

California Institute of the Arts

Alec Frank

Bard College

Arthur Heiserman

Bennington College

Hilary Kliros

Parsons School of Design

Deborah Meehan

School of the Art Institute of Chicago

Ellen Mieczkowski

Carnegie-Mellon University

Izhar Patkin

Corcoran School of Art

Elizabeth Prown

Minneapolis College of Art and

Design

Annelise Ratti

Ecole National Supérieure des

Beaux-Arts, Paris

Iulie Wachtel

School of Visual Arts

Martin Winn

Hunter College, City University of

New York

Linda Whitaker

University of Massachusetts, Boston

1980

Spring Semester

Art History/Museum Studies

Melissa Benson

University of Michigan

Eleanor Brackbill

Boston University

Cecille Caterson

California State University,

Long Beach

Amy Minna Fine

Columbia University

Elizabeth Guheen

University of California, San Diego

Nell Gutman

State University of New York,

College at Purchase

Elisabeth Leboviei

Université de Paris, Nanterre

Karen Moss

University of California, Berkeley

Ann Reynolds

Smith College

Michael Thornton-Smith

University of London

Norma Tridas

University of the Sacred Heart

Studio

Ehry Anderson

Brown University

Carla Bengston

Tyler School of Art,

Temple University

Norman Cowie

California Institute of the Arts

Mareia Dalby

Hartford Art School,

University of Hartford

Arthur Heiserman

Bennington College

Darragh Henegan

Parsons School of Design

Deans Keppel

Virginia Commonwealth University

Jon Kessler

State University of New York,

College at Purchase

Hilary Kliros

Parsons School of Design

John Murphy School of the Art Institute of Chicago

Joseph Pomar

Princeton University

Elizabeth Prown

Minneapolis College of Art and

Design

Steven Schiff

Bennington College

Linda Whitaker

University of Massachusetts, Boston

James Woodside

University of Delaware

Fall Semester

Art History/Museum Studies

Ruth Ann Appelhof

Syracuse University

Eleanor Brackbill

Boston University

Mark Hinderaker

University of New Mexico

Ann Marie Lucke

University of Oregon

Micki McGee

University of California, San Diego

William Ouinn

Trinity College, University of Dublin

Béréniee Reynaud

New York University

Lisa Weber

Brown University

Karl Willers

College of Wooster

Studio

Solveig Adalsteinsdottir

The Icelandic College of Arts

and Crafts. Reykjavík

Douglas Beer

Ecole Supérieure d'Art Visuel, Geneva

Carla Bengston

Tyler School of Art, Temple

University

Lisa Chapman

Parsons School of Design

Régine Civelli

Ecole Nationale Supérieure des

Beaux-Arts, Paris

Marsha Darby

Hartford Art School,

University of Hartford Andrea Dorman

Minneapolis College of Art and

Design

Brigitte Engler

Ecole Nationale Supérieure des

Beaux-Arts, Paris

Nina Fonoroff

Massachusetts College of Art

Robert Glaubit

Temple University

John Murphy

School of the Art Institute of Chicago

Joseph Pomar

Princeton University

Steven Schiff

Bennington College

Cindy Schwab

Carnegie-Mellon University

Shelly Silver

Cornell University

1981

Spring Semester

Art History/Museum Studies

Ruth Ann Appelhof

Syracuse University

Mark Hinderaker

University of New Mexico

Ann Marie Lucke

University of Oregon

Micki McGee

University of California, San Diego

Catherine Queloz

Université de Genève

William Quinn

Trinity College, University of Dublin

Bérénice Reynaud

New York University

Lisa Weber

Brown University

Karl Willers

College of Wooster

Studio

Douglas Beer

Ecole Supérieure d'Art Visuel,

Geneva

Joan Blair

Bennington College

Manuel Caldes

Escola Superior de Belas Artes,

Lishon

Lisa Chapman

Parsons School of Design

Marsha Darby

Hartford Art School,

University of Hartford

Andrea Dorman

Minneapolis College of Art and

Design

64

Doug Eisenstark

School of the Art Institute of Chicago

Robert Glaubit

Temple University

Felix Gonzalez

Pratt Institute

Charles Long

Philadelphia College of Art

Yong Soon Min

University of California, Berkeley

Marsha Mowery

Parsons School of Design

Mary Patera

Bennington College

Joseph Pomar

Princeton University

Dhara Rivera

Pratt Institute

Jan-Willem Sanders

New York Studio School

Shelly Silver

Cornell University

John Walworth

Tufts University

Fall Semester

Art History/Museum Studies

Université de Paris, La Sorbonne

Laura Cottingham

University of Chicago

Nora Halpern

University of California, Los Angeles

Anne Harrell

Florida State University

Virginia Kobler

University of Washington

Ellen Mahoney

Smith College

Theresa Salazar

University of New Mexico

Sarah Taylor States

Guilford College

Susan Wilharm

University of California, San Diego

Studio

Jack Bankowsky

Bennington College

Craig Bromberg

Oberlin College

Barbara Buckman State University of New York,

College at Buffalo

Tracy Edling

School of the Art Institute of Chicago

Darrell Ellis

Alexander Hahn

Kunstgewerbeschule der Stadt Zürich

Annebarbe Kau

California Institute of the Arts

Susan Kouguell

State University of New York,

College at Purchase

Charles Long

Philadelphia College of Art

Kristin Lund

Minneapolis College of Art and

Design

Ernest Marrero

State University of New York,

College at Purchase

Marsha Mowery

Parsons School of Design

Steven Salzman Bard College

Lauren Stringer

University of California, Santa Cruz

1982

Spring Semester

Art History/Museum Studies

Université de Paris, La Sorbonne

Laura Cottingham

University of Chicago

Dana Friis-Hansen

Carleton College

Nora Halpern University of California, Los Angeles

Anne Harrell

Florida State University

Virginia Kobler

University of Washington

Ellen Mahonev

Smith College Theresa Salazar

University of New Mexico

Sarah Taylor States

Guilford College

Susan Wilharm

University of California, San Diego

Studio

Jack Bankowsky

Bennington College

Tom Brokash

Minneapolis College of Art and

Design

Craig Bromberg Oberlin College

Barbara Buckman

State University of New York,

College at Buffalo

Lisa Cartwright New York University

Cair Crawford

Syracuse University

Michael Duffy

School of the Art Institute of Chicago

Darrell Ellis

Carl Fasano

Cornell University

Alexander Hahn

Kunstgewerbeschule der Stadt Zürich

Annebarbe Kau

California Institute of the Arts

Susan Kouguell

State University of New York.

College at Purchase

Lori Landes

College of Wooster

Kristin Lund

Minneapolis College of Art and

Design

Ernest Marrero

State University of New York,

College at Purchase

Steven Salzman

Bard College

John Strauss

Brown University

Lauren Stringer

University of California, Santa Cruz

Fall Semester

Art History/Museum Studies

Lauren Baker

Wheaton College

John Carlin

Yale University

Jennifer Dowd

University of Massachusetts, Amherst

Janet Heit

Hunter College, City University

of New York

Gerard McCarthy

Syracuse University

Rebecca Saunders

University of Connecticut

Sheena Wagstaff

University of East Anglia, Norwich

Philip Walsh

Oberlin College

Studio

Tom Brokash

Minneapolis College of Art and

Design

Barbara Broughel

State University of New York,

College at Buffalo

John Calvelli

San Francisco Art Institute

Michael Duffy

School of the Art Institute of Chicago

Lori Landes

College of Wooster

Hannes Larruson

Vancouver School of Art

Kristin Lovejov

State University of New York.

College at Purchase

George Palumbo

State University of New York,

College at Purchase

Jean Rasenberger

Sarah Lawrence College

John Strauss

Brown University

Carol Szymanski San Francisco Art Institute

David Ting Yih

California Institute of the Arts

Mary Ann Toman

Rhode Island School of Design

Sokhi Wagner

School of the Museum of Fine

Arts, Boston

Daniel Wiener

University of California, Berkeley

1983

Spring Semester

Art History/Museum Studies

Lauren Baker

Wheaton College

John Carlin

Yale University

Jennifer Dowd

University of Massachusetts, Amherst

Janet Heit

Hunter College, City University of

New York

Gerard McCarthy

Syracuse University

Rebecca Saunders

University of Connecticut

Sheena Wagstaff University of East Anglia, Norwich

Philip Walsh Oberlin College

Studio

Claude Augsberger

Ecole des Beaux-Arts, Lausanne

John Calvelli

San Francisco Art Institute

Michael Duffy

School of the Art Institute of Chicago

Mark Frazee

University of California, Irvine

Felix Gonzalez-Torres

Pratt Institute

Thyrza Goodeve

New York University

Amy Jones

Emily Carr College of Art

Dan Josephs

Bard College

Hannes Larruson

Vancouver College of Art

Kristen Lovejov

State University of New York,

College at Purchase Mark Nordstrom

Brown University

George Palumbo

State University of New York,

College at Purchase

Sebastian Prantl

The Juilliard School

Jean Rasenberger

Sarah Lawrence College

Carol Szymanski San Francisco Art Institute

David Ting Yih

California Institute of the Arts

Sokhi Wagner

School of the Museum of Fine

Arts. Boston

Daniel Wiener University of California, Berkeley

Mary Ann Toman

Rhode Island School of Design



Exhibitions

Organized by Helena Rubinstein Fellows Whitney Museum of American Art

 $\frac{1973}{MUESUM}$

April 11-29

1974

Frank O'Hara: A Poet Among Painters

February 12-March 17

Downtown Branch, 55 Water Street

1973

Beginnings: Directions in Twentieth-Century American Painting—Selections from

the Permanent Collection September 19-October 28

Watch the Closing Doors: Mosaics of the New York City Subways

October 31-November 30

3: Calder, Nevelson and David Smith—Selections from the Permanent Collection

December 5-January 4, 1974

1974

Nine Artists/Coenties Slip

January 10-February 14

People and Places

February 27-April 4

Illuminations and Reflections

April 10-May 16

Clay

May 23-July 4

Edward Hopper: Paintings, Prints, Drawings-Selections from

the Permanent Collection

July 11-August 15

Continuing Abstraction in American Art

September 19-November 1

New Portraits

November 7-December 12

Materials/Manipulations

December 18-January 23, 1975

1975

An American Dreamworld: Romantic Realism, 1930-1955

January 29-March 5

Sculpture of the 60s: Selections from the Permanent Collection

March 12-April 16

Subjects of the Artist: New York Painting, 1941-1947

April 22-May 28

Fifteen Days of Film (film series)

June 19-July 9

Texture: A Photographic Vision

July 16-August 27

Performance by Susan Salinger at the Downtown Branch at Federal Hall National Memorial, 26 Wall Street, in the series "Movement + Modernism," 1982.



Installation view, "Materials/Manipulations," Downtown Branch, 55 Water Street, 1974.

 $We ather vanes. \ Carvings\ and\ Quilts\ from\ the\ Chase\ Manhattan\ Bank\ Art\ Collection$ September 11–October 15

25 Stills

October 29-December 3

 $Autogeography: An \ Exploration \ of \ the \ Self\ Through\ Film, Objects, Performances \ and \ Video$

December 11-January 7, 1976

1976

 $19th\hbox{-}Century\ American\ Women\ Artists$

January 14-February 25

Early Modernists: Selections from the Permanent Collection

March 4-31

 $Print\ Making/New\ Forms$

April 7-May 19

 $Building\ the\ Brooklyn\ Bridge:\ The\ Original\ Drawings$

May 26-August 13

 $Art \leftrightarrows World$

September 16-October 20

Advocates of Abstraction: The A.A.A., 1936-1943

October 26-December 1

Surface, Edge and Color: Paintings by Al Held, Ellsworth Kelly, Agnes Martin, Kenneth Noland, Larry Poons, Frank Stella December 8-January 12, 1977

1977

Nothing But Nudes

January 26-March 3

Words: A Look at the Use of Language in Art, 1967-1977

March 10-April 13

Two Weeks of Film (film series)

April 18-29

Circa 1910

May 5-June 8

Pop Plus: Selections from the Permanent Collection

June 20-August 16

City Life, 1910-1977: Selections from the Permanent Collection

September 22-October 24

Small Objects

November 3-December 7

Jasper Johns Prints: Three Themes

December 14-January 17, 1978



Opening of the exhibition "The Presence of Nature," Downtown Branch, 55 Water Street, 1978. 1978 Out of the House January 26-March 1

Art at Work: Recent Art from Corporate Collections

March 9-April 11

Frameworks April 19–May 24

cARToons May 31-July 5

Photographs by 1977-78 C.A.P.S. Fellows

July 12-August 4

Collage: Selections from the Permanent Collection

August 14-September 8

Architectural Analogues
September 20-October 25

The Symbolist Mood Around 1900

November 2-December 6

The Presence of Nature

December 14-January 17, 1979





Installation view, "Sculpture in the Age of Painting, 1943–57: Selections from the Permanent Collection," Downtown Branch, 55 Water Street, 1979.

1979
Industrial Sights
January 25-February 28
Auto-Icons
March 7-April 11
Enclosure and Concealment
April 18-May 23

Dada and New York May 31-July 6

Stuart Davis, Charles Sheeler, Joseph Stella: Selections from the Permanent Collection July 16–August 17

Sculpture in the Age of Painting, 1943–57: Selections from the Permanent Collection

September 12-October 17

Artists by Artists October 25–November 28

Making Money: American Engraving, 1776–1979 December 6–January 23, 1980

1980

Painting in Relief

January 30-March 5

The Working Woman, 1840–1945

March 12–April 16

Architecture of Lower Manhattan

April 24-May 28

Nineteenth-Century Landscape Painting and the American Site June 5–July 31

Installation view, "Illuminations and Reflections," Downtown Branch, 55 Water Street, 1974.

Downtown Branch, Downtown Cultural Center, 48 Old Slip

1979

Five Artists/First Precinct
October 24–November 17

1980

 $Temples, Tombs\ and\ Angels: Tops\ of\ Buildings\ in\ Lower\ Manhattan$ November 19–December 30

1021

 $Cinematograph, Newsreel\ and\ Movie: Early\ Non-Fiction\ Films\ (1895-1937)\ (film\ series)$

February 9-March 6

The Prison Show: Realities and Representations

April 21-June 23

 ${\it Con-Flicks: Hollywood\ Movies\ About\ the\ Prison\ Experience,\ 1929-1958}$ ${\it June\ 20-26}$





Installation view, "Painting in Relief," Downtown Branch, 55 Water Street, 1980.

Downtown Branch, Federal Hall National Memorial, 26 Wall Street

1981

Roy Lichtenstein Graphic Work, 1970–1980 October 14–November 25

1982

Lower Manhattan from Street to Sky February 23–April 30

[(" ' ' ' ')] Frames of Reference May 6-June 4

Video-Music: New Correlations

May 6-June 4

Universal Limited Art Editions: A Tribute to Tatyana Grosman— Selections from the Permanent Collection

August 30-September 28

Minimalism x 4: Carl Andre, Donald Judd, Sol LeWitt, Robert Morris November 17–December 31

1983

Portraits, On a Human Scale February 17-April 1

Phototypes: The Development of Photography in New York City May 4–June 3

The Comic Art Show: Cartoons in Painting and Popular Culture July 18-August 26

Spectators of Life: Guy Pène du Bois and John Sloan— Selections from the Permanent Collection September 19–October 28

Performance by Lisa Krauss and dancers at the Downtown Branch at Federal Hall National Memorial, 26 Wall Street, in the series "Movement + Modernism," 1982.



Seminar with artist Yvonne Rainer at 29 Reade Street, 1974.

Seminar Leaders

Vito Acconci William C. Agee Lawrence Alloway Laurie Anderson Carl Andre David Antin Stephen Antonakos Richard Artschwager Robert Ashley Dore Ashton Alice Aycock Jo Baer Jennifer Bartlett Ericka Beckman Richard Bellamy Jake Berthot Dara Birnbaum Greg Blasdel Ross Bleckner Mel Bochner Bruce Boice Bill Bollinger Lizzie Borden Gary Bower Trisha Brown Benjamin Buchloh Howard Buchwald Victor Burgin Daniel Buren John Chamberlain Lucinda Childs Dan Christiansen Chuck Close Alan Cote Douglas Crimp Roy De Forest Constance de Jong Walter De Maria Vali Export Dan Flavin Richard Foreman Simone Forti Hollis Frampton Helen Frankenthaler Suzi Gablik Henry Geldzahler Peter Gidal Jeremy Gilbert-Rolfe Philip Glass Ron Gorchov Bette Gordon Jean-Pierre Gorin Dan Graham Nancy Graves Jan Groover Denise Green Hans Haacke

Duayne Hatchett Mary Heilmann Al Held Nancy Holt Jenny Holzer Danielle Huillet Neil Jenney Ellen Johnson Ray Johnson Joan Jonas Donald Judd Ivan Karp Alex Katz Leandro Katz Marjorie Keller Klaus Kertess Steve Koch Harriet Korman Joseph Kosuth Max Kozloff Rosalind Krauss Barbara Kruger Barry Le Va Les Levine Sherrie Levine Sol LeWitt Roy Lichtenstein Rosa Lindenburg Lucy Lippard Sylvere Lotringer Robert Mangold Brice Marden Annette Michelson Mary Miss Meredith Monk **James Monte** Malcolm Morley Robert Morris Ree Morton Laura Mulvey Elizabeth Murray Alice Neel Barnett Newman John Newman Kenneth Noland Linda Nochlin Sheldon Nodelman David Novros Claes Oldenburg Dennis Oppenheim Craig Owens Charlemagne Palestine Steve Paxton Judy Pfaff

Robert Pincus-Witten

Larry Poons

Yasna Popovic Lucio Pozzi Carter Ratcliff Yvonne Rainer Jackie Revnal B. Ruby Rich Carrie Rickey Judy Rifka Dorothea Rockburne Barbara Rose Jonathan Rosenbaum Harold Rosenberg Robert Rosenblum Iames Rosenquist Martha Rosler Susan Rothenberg Margit Rowell Robert Ryman Lucas Samaras Miriam Schapiro Richard Scheckner Julian Schnabel James Seawright George Segal Richard Serra Tony Shafrazi Joel Shapiro Alan Shields P. Adams Sitney Kenneth Snelson Jenny Snider Michael Snow Elke Solomon Keith Sonnier Susan Sontag Leo Steinberg Frank Stella Sylvia Stone Jean-Marie Straub Mariorie Strider George Sugarman Amy Taubin John Torreano Marcia Tucker Daniel Walworth Jeff Way William Wegman Robert Whitman Lawrence Wiener Jackie Winsor Peter Wollen Melinda Wortz Sanford Wurmfeld Klaus Wyborny Peter Young Jack Youngerman



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Ron Clark

Clark (B.A., Ohio Wesleyan University, Delaware, Ohio, 1965; M.A., Ohio State University, Columbus, 1966) is Head, Independent Study Program, and Senior Instructor, and has been an instructor since the I.S.P.'s earliest days. A video artist, his tapes have been shown in one-artist exhibitions at the Kitchen, New York (1974, 1975, 1979), and in group exhibitions at the San Francisco Museum of Modern Art; the Museum of Modern Art, New York; Contemporary Arts Museum, Houston; and the University Art Museum, Berkeley.

David Diao

Diao (B.A., Kenyon College, Gambier, Ohio, 1964) has been an instructor in the Studio section since 1970. He has had one-artist exhibitions at Paula Cooper Gallery, New York (1969, 1970), Jared Sable Gallery, Toronto (1974), Cuningham Ward Gallery, New York (1974, 1975), Arts Club of Chicago (1979), and Rosa Esman Gallery, New York (1980). His work has been included in many group exhibitions, including "Ten Painters, New York," University Art Museum, Berkeley (1972); the 1973 Biennial Exhibition at the Whitney Museum; "Painting and Sculpture Today 1974," Indianapolis Museum of Art; and "The New York School." New York State Museum, Albany (1977). Diao was awarded a John Simon Guggenheim Memorial Fellowship in 1973, a CAPS grant (Creative Artists Program Service, Inc.) in 1977, and a Visual Artists Fellowship from the National Endowment for the Arts in 1980.

Yvonne Rainer

One of the founders of the Judson Dance Workshop in 1962, Rainer presented her own choreographic work throughout the United States and Europe until 1975. She completed her first feature-length film. Lives of Performers, in 1972. She has made three other 16mm films, Film About a Woman Who... (1974), Kristina Talking Pictures (1976). Journeys from Berlin/1971 (1980). All four of the films have been shown extensively in the United States and abroad. She has received grants from the National Endowment for the Arts (1971. 1974); Deutscher Akademischer Austaudienst (1976–77); and the Center for Advanced Visual Studies, Massachusetts Institute of Technology (1979–80).

I.S.P. Alumni on the Whitney Museum Staff

Richard Armstrong

Armstrong (I.S.P., 1973–74) is currently Senior Instructor, Art History/ Museum Studies Program, and Adjunct Curator. Armstrong was a Helena Rubinstein Fellow after graduating from Lake Forest College, Illinois (B.A., 1971), and was one of the Fellows to help inaugurate the Downtown Branch at its first location at 55 Water Street. He was later curator at the La Jolla Museum of Contemporary Art, where he organized several exhibitions. In addition to his work with the I.S.P. students, Armstrong is a regular contributor to Artforum magazine.

Darrell Ellis

Ellis (I.S.P., Spring 1982) is a lecturer in the Public Education Department's Artreach program. He attended the Fashion Institute of Technology, New York.

Pamela Gruninger

Gruninger (I.S.P., 1978–79) is Branch Manager, Whitney Museum of American Art. Fairfield County. She was previously an art consultant at Merrill Lynch & Company. A graduate of Dartmouth College, Hanover, New Hampshire (B.A., 1977), she organizes exhibitions and performance series for the Fairfield County branch, and works with its docents. She is founder and chief administrator of the Whitney Independent Study Program Alumni Association.

Richard Marshall

After working as a Helena Rubinstein Fellow at the first branch at 55 Water Street, Marshall (I.S.P., 1973–74) was exhibition co-ordinator at the Whitney Museum from 1974 to 1977. He worked with Jean Lipman on the Alexander Calder retrospective "Calder's Universe" (1976). As an Assistant Curator at the Museum, he organized the exhibitions "Robert Irwin" (1977) and, with Jean Lipman, "Art About Art" (1978). His now renowned exhibition, "New Image Painting," opened in 1979. An Associate Curator since 1978, he most recently organized the exhibition "Joel Shapiro" (1982), and is at work on a retrospective of Jonathan Borofsky's work. Marshall, a graduate of California State University. Long Beach (B.A., 1969; M.A., 1973), is also art editor of *The Paris Review*.

Lisa Phillips

Phillips (L.S.P., Fall 1977) is Head, Branch Museums, and Associate Curator, and was responsible for the planning and organization of the Whitney Museum branches in Fairfield County and at Philip Morris Incorporated in midtown Manhattan. She studied at Middlebury College, Vermont (B.A., 1975) and Hunter College, City University of New York (M.A., 1982), and from 1978 to 1981 managed the Downtown Branch, coordinating several exhibitions there. More recently, she organized "Shape and Environment: Furniture by American Architects" (1982) for the Fairfield County branch.

Steven Schlough

Schlough (LS.P., Spring 1978) is Assistant Public Relations Officer at the Museum. He received a B.A. at the University of Wisconsin-Milwaukee in 1974, and then studied for an M.A. at the State University of New York, College at Buffalo. His thesis examines the interconnection of film and painting, a topic he explored in organizing the exhibition "Frameworks" (1978) for the Downtown Branch.

Karl Willers

Willers (I.S.P., 1980–81), a graduate of the College of Wooster, Ohio (B.A., 1980), is Assistant Branch Manager of the Downtown Branch. He coordinates exhibitions by the Helena Rubinstein Fellows and has himself organized "Universal Limited Art Editions: A Tribute to Tatyana Grosman" (1982) and "Spectators of Life: Guy Pène du Bois and John Sloan—Selections from the Permanent Collection" (1983).

Mark Williams

Williams (I.S.P., Fall 1975) is an Art Handler at the Museum, He studied at North Texas State University, Denton (B.F.A., 1972; M.F.A., 1975), Williams' work has been included in group exhibitions in New York at the Bertha Urdang, Susan Caldwell, and Harm Bouckaert galleries. He received a Visual Artists Fellowship from the National Endowment for the Arts in 1980.

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